

THE JUNIOR  
ASSEMBLY SONG BOOK  
TEACHERS' EDITION

F 4411

R5283

FROM THE LIBRARY OF  
REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO  
THE LIBRARY OF  
PRINCETON THEOLOGICAL SEMINARY

Division

SCD

Section

2721







# THE JUNIOR ASSEMBLY SONG BOOK



## TEACHER'S EDITION

EDITED BY ✓✓

FRANK R. RIX

DIRECTOR OF MUSIC, PUBLIC SCHOOLS, NEW YORK CITY

AUTHOR OF THE ASSEMBLY SONG BOOK SERIES



NEW YORK AND CHICAGO  
THE A. S. BARNES COMPANY

1915

BOOKS BY  
DR. FRANK R. RIX  
DIRECTOR OF MUSIC, NEW YORK CITY

*THE ASSEMBLY SONG BOOK SERIES*

THE HIGH SCHOOL ASSEMBLY SONG BOOK  
Cloth. Price, 75 cents.

THE ASSEMBLY SONG BOOK  
Boards. Price, 60 cents.

THE JUNIOR ASSEMBLY SONG BOOK  
Boards. Price, 38 cents.

THE JUNIOR ASSEMBLY SONG BOOK, TEACHER'S  
EDITION  
With accompaniments. Cloth. Price, \$1.20.

---

VOICE TRAINING FOR SCHOOL CHILDREN  
Cloth. Price, 50 cents.

---

THE A. S. BARNES COMPANY  
NEW YORK AND CHICAGO

## PREFACE

THE TEACHER'S EDITION of the JUNIOR ASSEMBLY SONG BOOK has been prepared in response to the generally expressed wish for a book of accompaniments. This edition will supplement the JUNIOR ASSEMBLY SONG BOOK and will make it available for large choruses in junior assemblies, and for assembly use in upper grades and in the high schools.

In the Teacher's Edition the page of the corresponding selection in the JUNIOR ASSEMBLY BOOK is indicated by the number in brackets. This is shown both in the index and throughout the book.

THE JUNIOR ASSEMBLY SONG BOOK has been prepared to meet the generally expressed wish for a song book adapted to the needs of the junior assembly. The songs, in general, are in unison and two voice parts, and are adapted particularly to assembly singing by the upper primary and lower grammar grades.

The *songs that children ought to know* are found in these pages, and the versions of the national songs are those adopted by the National Education Association.

The songs are for children's unchanged voices, and the greatest care should be taken to secure pure tone combined with distinct enunciation and phrasing of the text.

FRANK R. RIX.

NEW YORK, 1915.



# INDEX

NOTE: The numbers in parenthesis on each page and in this index refer to pages in the *pupil's* edition of the JUNIOR ASSEMBLY SONG BOOK.

## PATRIOTIC

TITLE	PAGE	TITLE	PAGE
America (5).....	5	Juanita (40).....	46
Ark of Freedom (16).....	18	Just as the Tide was Flow- ing (24).....	28
Battle Hymn (18).....	22	Killarney (38).....	48
Columbia, the Gem of the Ocean (13).....	14	Kind Words Can Never Die (39).....	49
Dixie (14).....	17	Massa's in the Cold Ground (30).....	38
Flag of the Free (15).....	18	Meeting of the Waters (35).....	42
For Thee, America (9)....	9	My Old Kentucky Home (32).....	39
God Ever Glorious (16)...	15	Old Black Joe (31).....	36
God Speed the Right (19)..	19	Old Folks at Home (30) ..	37
Hail, Columbia (10).....	11	Robin Adair (34).....	36
My Maryland! (14).....	16	Santa Lucia (29).....	41
National Hymn (8).....	8	The Blue Bells of Scotland (37).....	43
O Lord Our God (20).....	24	The Cuckoo (23).....	27
The American Hymn (6)..	6	The Jolly Waggoner (22)..	26
The Battle Cry of Free- dom (7).....	7	The Minstrel Boy (34)...	42
The Flower of Liberty (18)	23	The Red Sarafan (33)....	40
The Patriot's Song (17) ..	20	The Wrangle Taggle Gip- sies (27).....	31
The Star Spangled Banner (12).....	10		
Unfurl the Starry Flag (11)	13		

## FOLK SONGS

All Through the Night (33).....	40
Annie Laurie (38).....	45
At Sunset Hour (25).....	29
Blow Away the Morning Dew (21).....	25
Farewell to Napoli (26)...	30
Flow Gently, Sweet Afton (36).....	47
Funiculi, Funicula (28)...	32
Home, Sweet Home (36)..	44

## LULLABIES

Birds in the Night (45)...	58
Cradle Song (44).....	50
Gaelic Lullaby (42).....	55
Golden Slumbers (44)....	57
Go to Sleep, My Dusky Baby (46).....	62
Lullaby and Good Night (43).....	56
Lullaby from "Erminie" (41).....	51

Sandmannchen (43).....	54
Sing, Smile, Slumber (50) .	60
Slumber Song (42).....	53

## SONGS FOR THE SEASONS

All Among the Barley (60)	82
For the New Year (52)...	70
Harvest Song (61).....	81
Joy! Joy! Freedom! (54) ..	74
Skating (63).....	86
Snow Flakes (62).....	84
Spring is Here (57).....	75
Spring Song (54).....	76
Summer Time (58).....	80
Sunshine (58).....	69
Thanksgiving (125).....	94
Verdant Grove, Farewell! (59).....	83
Welcome, Sweet Spring- time (52).....	71

## SPECIAL DAYS

Christmas Bells.....	89
Farewell to the Forest (69) .	93
Good King Wenceslas (70)	94
Hail, Columbia (10).....	11
Not Costly Domes (65) ....	89
Ode to Washington's Birth- day (64).....	87
Silent Heroes (66).....	90
Silent Night (71).....	95
Tenting To-night (64)....	88
Thanksgiving Hymn (70) .	94
The Brave Old Oak (68)..	92
The Song of Peace (67)...	96

# INDEX—*Continued.*

TITLE	PAGE	TITLE	PAGE	TITLE	PAGE
Unfurl the Starry Flag (11).....	13	Over the Summer Sea (88) .	118	Faith of Our Fathers (120) .	168
When the Christmas Bells are Ringing (71).....	97	Still is the Night (99).....	127	He Who is Upright (125) ..	162
<b>CLASSICAL</b>		Swing Song (92).....	120	How Gentle God's Com- mands—Dennis (121) ...	169
After the Rain (112).....	153	The Bell Doth Toll (111) ..	140	Holy, Holy, Holy (118) ...	163
A Life on the Ocean Wave (74).....	100	The Blue Danube Waltzes (107).....	142	If With All Your Hearts (126).....	172
Even Bravest Hearts May Swell (104).....	138	The Bugler (72).....	98	In Heavenly Love (122) ...	166
Good-night, Ladies (81) ...	106	The Clang of the Forge (75)	103	Italian Hymn (121).....	164
Hark! Hark! The Lark (117).....	156	The Day of Joy (96).....	124	Lord of All Being (119) ...	161
Home to Our Mountains (114).....	158	The Forest (86).....	116	Nearer My God, to Thee (118).....	162
I Would That My Love (102).....	130	The Gavotte (83).....	113	New Every Morning (123)	164
Lass with the Delicate Air (79).....	102	The Linden Tree (78).....	106	Oh, Worship the King (124).....	166
Last Night (82).....	112	The Little Tin Soldier (94)	122	Old Hundred.....	171
Merrily, Merrily (117) ...	101	The Minuet (91).....	141	Praise to God (125).....	94
Ode to Joy (106).....	157	The Voice of the River (107).....	142	The King of Love (120) ...	168
O Fair, O Sweet and Holy (103).....	134	The Wild Rose (90).....	152	There's a Wideness (119) ..	161
O Rest in the Lord (80) ...	108	Thine Eyes So Blue (93) ..	121	These Things Shall Be (122).....	165
		Wandering (90).....	111	Vesper Hymn (124).....	167
		Who is Sylvia (78).....	107	Ward (121).....	169
		<b>SACRED</b>			
		But the Lord is Mindful (123).....	170		
		Dennis (121).....	169		



# The Junior Assembly Song Book

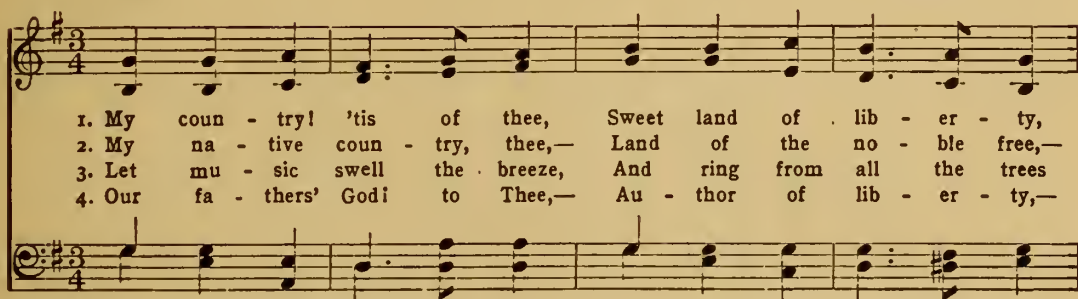
## TEACHER'S EDITION

Patriotic

### AMERICA

S. F. SMITH

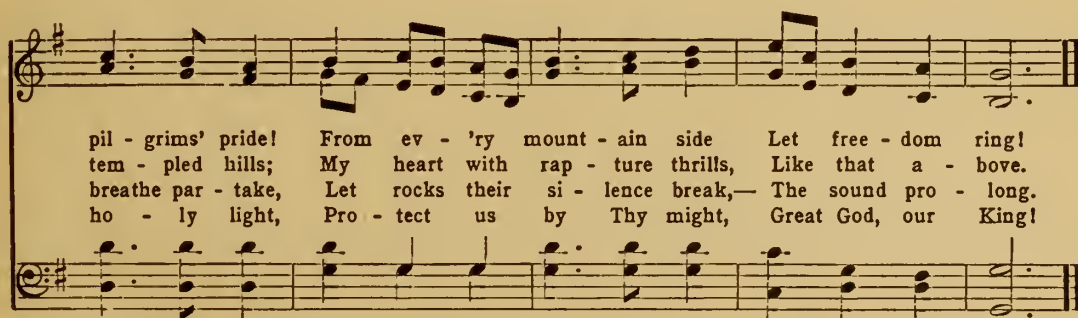
HENRY CAREY



1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,  
2. My na - tive coun - try, thee, — Land of the no - ble free, —  
3. Let mu - sic swell the breeze, And ring from all the trees  
4. Our fa - thers' God! to Thee, — Au - thor of lib - er - ty, —



Of thee I sing; Land where my fath - ers died! Land of the  
Thy name I love; I love thy rocks and rills, Thy woods and  
Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that  
To Thee we sing; Long may our land be bright With free - dom's



pil - grims' pride! From ev - 'ry mount - ain side Let free - dom ring!  
tem - pled hills; My heart with rap - ture thrills, Like that a - bove.  
breathe par - take, Let rocks their si - lence break, — The sound pro - long.  
ho - ly light, Pro - tect us by Thy might, Great God, our King!

"In a letter to me, dated Newton Centre, Mass., June 11, 1861, the accomplished and estimable author says: 'The Song was written at Andover during my student life there. I think in the winter of 1831-2. It was first used publicly at a Sunday School celebration of July 4th in Park Street Church, Boston. I had in my possession a quantity of German song books from which I was selecting such music as pleased me, and finding God Save the King, I proceeded to give it the ring of American republican patriotism.'"—Rev. Elias Nason, M. A.

## THE AMERICAN HYMN

M. KELLER

*mf*

1. Speed our Re - pub - lic, O Fa - ther on high! Lead us in path - ways of jus - tice and  
 2. Fore - most in bat - tle for free - dom to stand, We rush to arms when a - roused by its  
 3. Faith - ful and hon - est to friend and to foe - Will - ing to die in hu - man - i - ty's  
 4. Rise up, proud ea - gle, rise up to the clouds, Spread thy broad wings o'er this fair western

*mf* *f*

right; Rul - ers, as well as the ruled, "One and all," Gir - dle with vir - tue the  
 call; Still as of yore, when George Wash - ing - ton led, Thun - ders our war - cry: we  
 cause— Thus we de - fy all ty - ran - ni - cal pow'r, While we con - tend for our  
 world; Fling from thy beak our dear ban - ner of old— Show that it still is for

*ff*

ar - mor of might! Hail! three times hail to our coun - try and flag!  
 con - quer or fall! Hail! three times hail to our coun - try and flag!  
 Un - ion and laws! Hail! three times hail to our coun - try and flag!  
 free - dom un - furled! Hail! three times hail to our coun - try and flag!

*mf* *cres.* *f*

Rul - ers as well as the ruled, "One and all," Gir - dle with vir - tue the  
 Still as of yore, when George Wash - ing - ton led, Thun - ders our war cry: we  
 Thus we de - fy all ty - ran - ni - cal pow'r, While we con - tend for our  
 Fling from thy beak our dear ban - ner of old— Show that it still is for

*ff*

ar - mor of might! Hail, three times hail to our coun - try and flag!  
 con - quer or fall! Hail, three times hail to our coun - try and flag!  
 Un - ion and laws! Hail, three times hail to our coun - try and flag!  
 free - dom un - furled! Hail, three times hail to our coun - try and flag!



## THE BATTLE CRY OF FREEDOM

GEO. F. ROOT, arr.

SEMI-CHORUS *Tempo di Marcia*

CHORUS

1. Yes, we'll ral-ly round the flag, boys, we'll ral-ly once a-gain, Shout-ing the bat-tle cry of  
 2. We will ral-ly at the call as our fa-thers did be-fore, Shout-ing the bat-tle cry of

SEMI-CHORUS

Free - dom, We will gath-er from the hill - side, we'll gath-er from the plain,  
 Free - dom, We will mus-ter in the camps with a mil-lion men or more

CHORUS

Shout-ing the bat-tle cry of Free - dom. The Un - ion for - ev - er, Hur -

rah, boys, hur - rah, Up with the col - ors, The stripes and the stars, While we

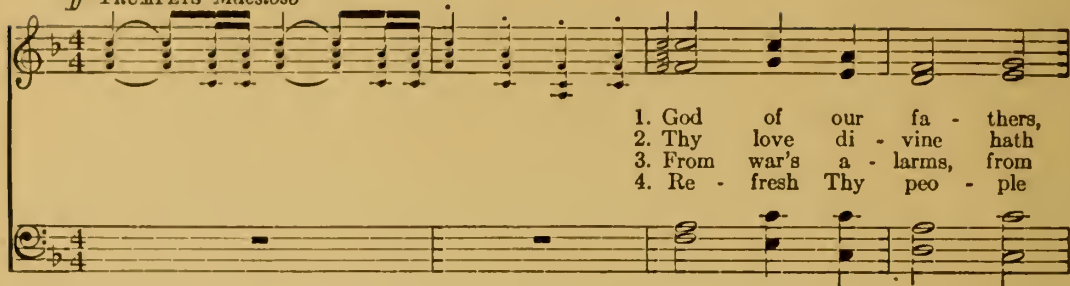
ral - ly round the flag, boys, Ral - ly once a - gain, Shout-ing the bat-tle cry of Free - dom.

## NATIONAL HYMN

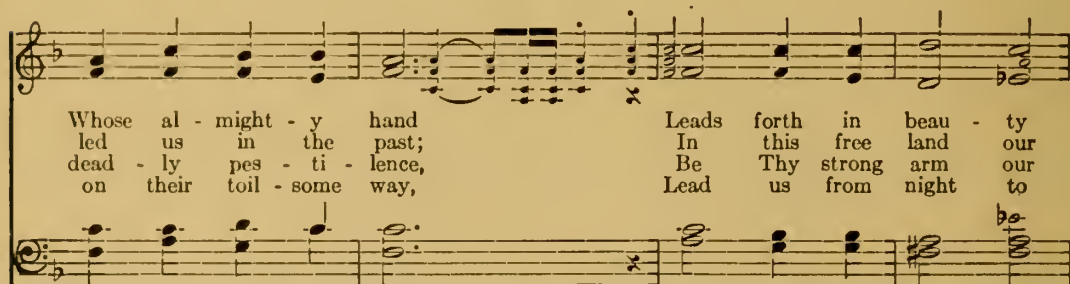
## GOD OF OUR FATHERS

D. C. ROBERTS

FRANK R. RIX

*ff TRUMPETS Maestoso*


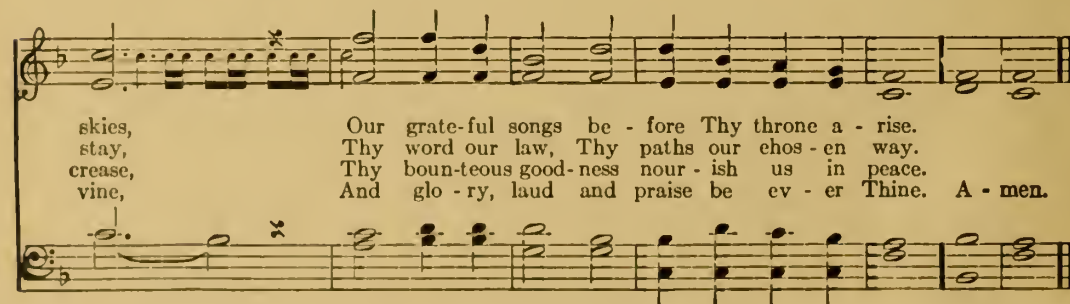
1. God of our fa - thers,  
 2. Thy love di - vine hath  
 3. From war's a - larms, from  
 4. Re - fresh Thy peo - ple



Whose al - might - y hand Leads forth in beau - ty  
 led us in the past; In this free land our  
 dead - ly pes - ti - lence, Be Thy strong arm our  
 on their toil - some way, Lead us from night to



all the star - ry band Of shin - ing worlds in splen - dor thro' the  
 lot by Thee is east; Be Thou our rul - er, guard ian, guide and  
 ev - er sure de - fense; Thy true re - lig - ion in our hearts in -  
 nev - er end - ing day; Fill all our lives with love and grace di -



skies, Our grate - ful songs be - fore Thy throne a - rise.  
 stay, Thy word our law, Thy paths our chos - en way.  
 crease, Thy boun - teous good - ness nour - ish us in peace.  
 vine, And glo - ry, laud and praise be ev - er Thine. A - men.

## FOR THEE, AMERICA

ELIZABETH SERBER FREID

ALEXANDER MALOOF

1. In lands that reach from sea to sea, All hearts de - vo - ted  
 2. When - e'er there sound - ed thro' the land, The call to arms, men  
 3. Now fore - most, peer - less dost Thou stand, Thy name a pow'r in

bow to Thee, In song ex - ult - ant voi - ces ring, In might - y strain Thy  
 took their stand 'Gainst fel - low men in val - iant fight, And brought Thee vic - to -  
 ev - 'ry land, With ev - 'ry fi - bre, ev - 'ry nerve, We'll work for Thee, and

prais - es sing, In ac - cents deep, sin - cere, We hon - or Thee, re -  
 ry and might, The war - clouds swept a - way, There dawned a bright - er  
 proud - ly serve, May peace, for - ev - er be, Our boast, our pledge to

vere; We'll stand or fall,..... We'll give our all For  
 day, They fought for Thee,..... They died for Thee, For  
 Thee, We'll strive for Thee,..... We'll live for Thee, For

Thee, Our own.... A - mer - i - ca.....



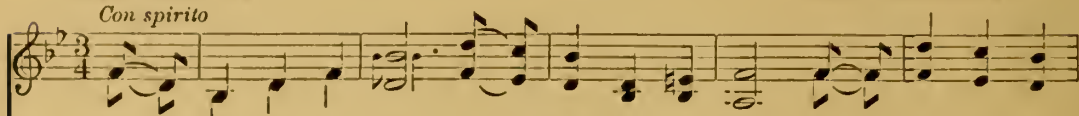
# THE STAR-SPANGLED BANNER

Version adapted by the National Educational Association at the meeting in Chicago, 1912

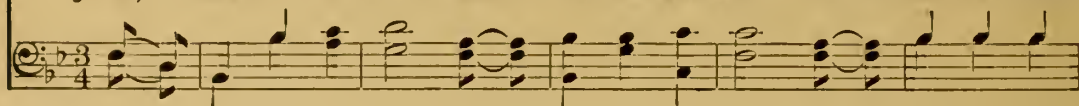

FRANCIS SCOTT KEY

JOHN STAFFORD SMITH

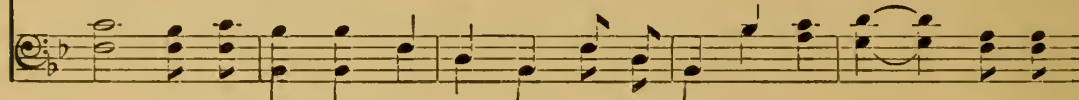
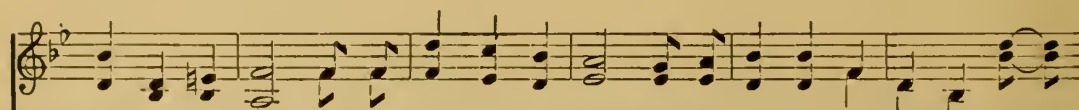
*Con spirito*





1. Oh, say can you see, by the dawn's ear - ly light, What so proud - ly we  
2. On the shore, dim - ly seen thro' the mists of the deep, Where the foe's haugh - ty  
3. Oh, thus be it ev - er when free - men shall stand Be - tween their loved

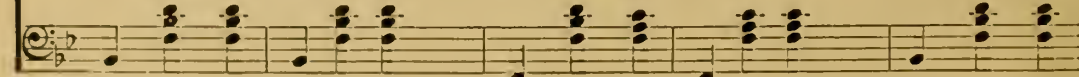
hailed at the twi - light's last gleam - ing? Whose broad stripes and bright stars thro' the  
host in dread si - lence re - pos - es, What is that which the breeze o'er the  
homes and the war's des - o - la - tion, Blest with vic - t'ry and peace, may the

\*clouds of the fight O'er the ram - parts we watched were so gal - lant - ly streaming? And the  
tow - er - ing steep, As it fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it  
heav'n res - cued land Praise the pow'r that hath made and pre - served us a na - tion! Then

rock - ets' red glare, the bombs burst - ing in air, Gave proof thro' the  
catch - es the gleam of the morn - ing's first beam, In full glo - ry re -  
con - quer we must, when our cause it is just, And this be our



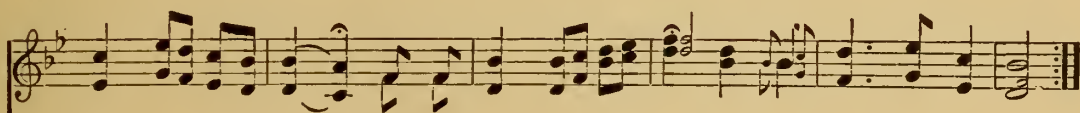
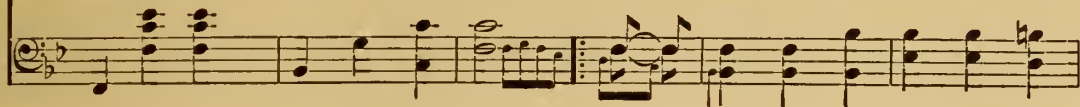
\* "Clouds of the fight," the last version by F. S. Key

The words of the Star-Spangled Banner were written by Francis Scott Key, son of John Ross Key, an officer in the Revolutionary army. He was born August 1, 1779, and died Jan. 11, 1843. The words were written Sept. 14, 1814, under the following circumstances: After burning Washington, the British advanced towards Baltimore, and were met by a similar number of Americans, most of whom were captured and taken to the large fleet then preparing to attack Fort McHenry. Among the prisoners taken to Bladensburg, was a Doctor Beanes, an intimate friend of Mr. Key. Hoping to intercede to the Doctor's release, Mr. Key, with a flag of truce, started in a sail boat for the Admiral's (Cockburn) vessel. Here he was detained in his boat, moored from the stern of the flag-ship, during the terrible bombardment of twenty-five hours, and at last, seeing the "Star-Spangled Banner" still waving, then, as his fashion was, he snatched an old letter from his pocket, and laying it on a barrel-head, gave vent to his delight in the spirited song which he entitled "The Defense of Fort McHenry." "The Star-Spangled Banner" was printed within a week in the Baltimore Patriot, under the title of "The Defense of Fort McHenry," and found its way immediately into the camps of our army. Ferdinand Durang, who belonged to a dramatic company, and had played in a Baltimore theatre with John Howard Payne, read the poem effectively to the soldiers encamped in that city, who were expecting another attack. They begged him to set the words to music, and he hunted up the old air of "Adams and Liberty," set the words to it, and sang it to the soldiers, who caught it up amid tremendous applause. Johnson, "Our Familiar Songs: Anderson's History; Nason's Monogram," et al.



night that our flag was still there.  
flect - ed, now shines on the stream?  
mot - to: "In God is our trust!"

Oh, say, does that star - span - gled  
'Tis the star - span - gled ban - ner: oh,  
And the star - span - gled ban - ner in



ban - ner yet wave O'er the land of the free, and the home of the brave?  
long may it wave O'er the land of the free, and the home of the brave!  
tri - umph shall wave O'er the land of the free, and the home of the brave!



## HAIL COLUMBIA

(10)

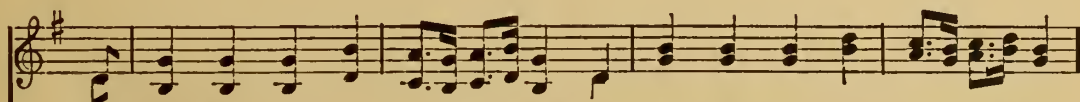
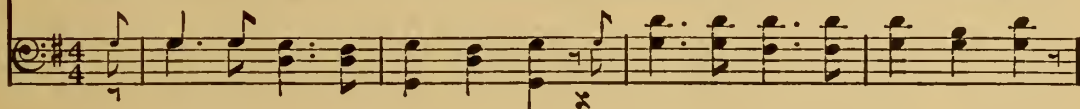
HOPKINSON.

"The President's March."

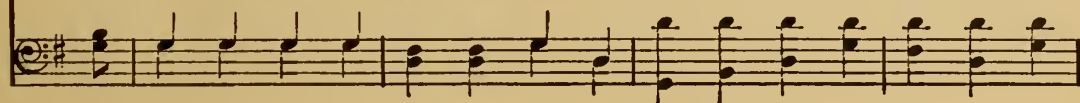
Arr. for 1, 2, 3, or 4 Voices.

*f Alla marcia.*

1. Hail, Co - lum - bial hap - py land! Hail, ye he - roes, heav'n-born band!
2. Im - mor - tal pa - triots, rise once more! De - fend your rights, de - fend your shore;
3. Sound, sound the trump of fame! Let — Wash - ing - ton's great name
4. Be - hold the chief who now com-mands, Once more to serve his cou - try stands,—



Who fought and bled in Free-dom's cause, Who fought and bled in free-dom's cause,  
Let no rude foe, with im - pious hand, Let no rude foe, with im - pious hand,  
Ring thro' the world with loud ap - plause! — Ring thro' the world with loud ap-plause!  
The rock on which the storm will beat, The rock on which the storm will beat.



And when the storm of war was gone, En - joyed the peace your val - or won. Let  
In - vade the shrine where sa - cred lies Of toil and blood the well-earned prize. While  
Let ev - 'ry clime to Free-dom dear — List - en with a joy - ful ear; With  
But armed in vir - tue firm and true, His hopes are fixed on heav'n and you; When

in - de - pend - ence be our boast, Ev - er mind - ful what it cost;  
off - 'ring peace, sin - cere and just, In heav'n we place a man - ly trust That  
e - qual skill and stead - y pow'r, He gov - erns in the fear - ful hour Of  
hope was sink - ing in dis - may, When gloom ob - scured Co - lum - bia's day; His

Ev - er grate - ful for the prize, Let its al - tar reach the skies.  
truth and jus - tice shall pre - vail, And ev - 'ry scheme of bond - age fail.  
hor - rid war, or guides with ease The hap - pier times of hon - est peace.  
stead - y mind from chang - es free, Re - solved on death or lib - er - ty.

***ff* Chorus.**

Firm, u - ni - ted let us be, Ral - lying 'round our lib - er - ty!

As a band of broth - ers joined, Peace and safe - ty we shall find.



## UNFURL THE STARRY FLAG

LOUIE R. HELLER

J. REMINGTON FAIRLAMB

*Allegro maestoso.*

1. Un - furl the star - ry flag we love; O'er land and o - cean let it wave,  
 2. Fling out our ban - ner to the breeze! And let our sov - 'reign ea - gle bear  
 3. Lead on! lead on! o'er hill and plain, And o'er the blue fields of the sea,

To bear its mes - sage far and wide, — Hope to the fet - ter'd slave.  
 And place it on the stain - less peaks, — High in the up - per air;  
 From froz - en north to trop - ic heat, — Em - blem of Lib - er - ty!

Wher - e'er its am - ple folds are spread, A - shore or on the  
 That, look - ing from the vale be - low, The eyes of men may  
 While e - qual rights and e - qual laws, And truth and jus - tice

roll - ing sea, As blos - soms to the ge - nial sun,..... The  
 ev - er see A - far up - on the moun - tain height..... A  
 bide with thee; Up - held of loy - al hearts and hands..... For -

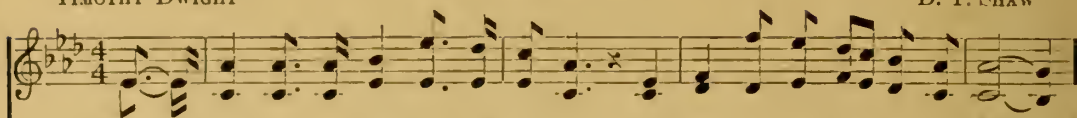
hearts of men turn lov - ing - ly,..... *rit.* Flag of the brave and free!  
 bea - con of hu - man - i - ty,..... Flag of the brave and free!  
 ev - er shall thy glo - ry be,..... Flag of the brave and free!

## COLUMBIA, THE GEM OF THE OCEAN

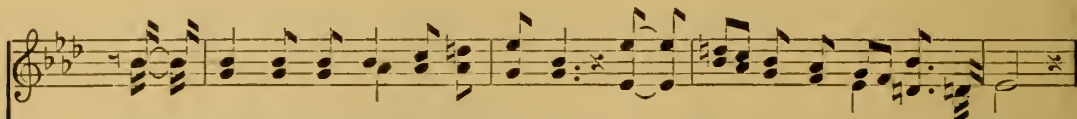
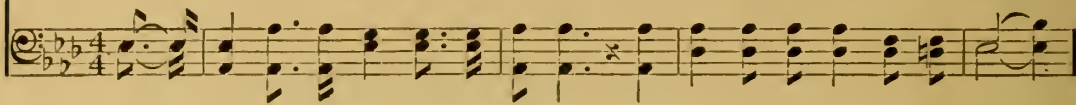
TIMOTHY DWIGHT

THE RED, WHITE AND BLUE

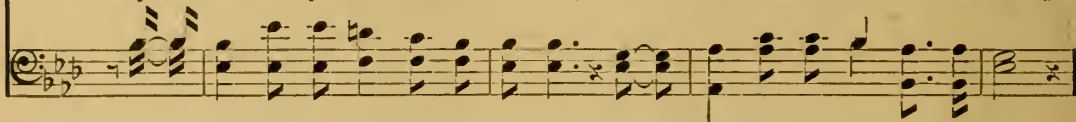
D. T. SHAW



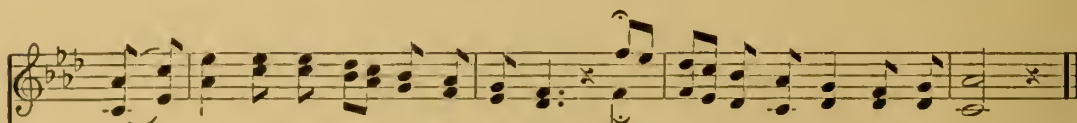
1. O Co-lum-bia, the gem of the o - cean, The home of the brave and the free,
2. When war winged its wild des - o - la - tion, And threatened the land to de - form
3. The Un - ion, the Un - ion for - ev - er, Our glo - ri - ous na - tion's sweet hymn
- \*3. The Star-Span-gled Ban-ner bring hith-er, O'er Co-lum-bia's true sons let it wave,



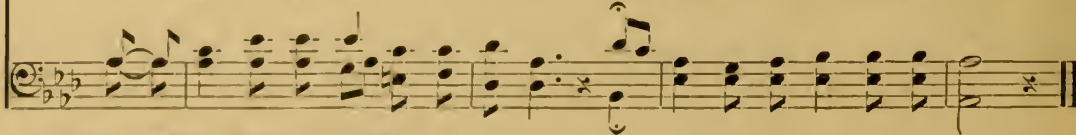
The shrine of each pa-triot's de - vo - tion, A world of - fers hom-age to thee;  
 The ark then of free-dom's foun-da-tion, Co - lum - bia rode safe thro' the storm;  
 May the wreaths it has won nev - er with - er, Nor the star of its glo - ry grow dim!  
 May the wreaths they have won never with - er, Nor its stars cease to shine on the brave,



Thy man-dates make he-roe's as-sem - ble, When Lib - er - ty's form stands in view,  
 With the gar-lands of vic - t'ry a-round her, When so proud-ly she bore her brave crew,  
 May the serv-ice u - nit - ed ne'er sev - er, But they to their col - ors prove true;  
 May the serv-ice u - nit - ed ne'er sev - er, But hold to their col - ors so true;



Thy ban - ners make tyr - an - ny trem - ble, When borne by the red, white and blue.  
 With her flag proud-ly float-ing be - fore her, The boast of the red, white and blue.  
 The ar - my and na - vy for - ev - er! Three cheers for the red, white and blue.





## COLUMBIA, THE GEM OF THE OCEAN

## Chorus.

When borne by the red, white and blue,      When borne by the red, white and blue,  
The boast of the red, white and blue,      The boast of the red, white and blue,  
Three cheers for the red, white and blue,      Three cheers for the red, white and blue,

Thy ban-ners make ty-ran-n'y trem-ble,      When borne by the red, white and blue.  
With her flag float-ing proud-ly be-fore her,      The boast of the red, white and blue.  
The ar-my and na-vy for-ev-er,      Three cheers for the red, white and blue.

## GOD EVER GLORIOUS

(16)

S. F. SMITH.

"Russian Hymn." LWOFF

Arr. for 1, 2, 3 or 4 Voices

1. God ev-er glo-ri-ous! Sov-'reign of na-tions, Wav-ing the  
2. Still may Thy bless-ing rest, Fa-ther most ho-ly, O-ver each

ban-ner of Peace o'er the land; Thine is the vic-to-ry,  
moun-tain, rock, riv-er and shore; Sing hal-le-lu-jah!

Thine the sal-va-tion, Strong to de-liv-er, Own we thy hand.  
Shout in ho-san-nas! God keep our coun-try Free ev-er more.

## MARYLAND! MY MARYLAND!

J. R. RANDALL

German Air

Arr. for 1, 2, 3 or 4 Voices

1. Thou wilt not cow - er in the dust, Ma - ry - land! my Ma - ry - land!  
 2. Thou wilt not yield the van - dal toll, Ma - ry - land! my Ma - ry - land!  
 3. I see no blush up - on thy cheek, Ma - ry - land! my Ma - ry - land!  
 4. I hear the dis - tant thun - der hum, Ma - ry - land! my Ma - ry - land!

Thy beam - ing sword shall nev - er rust, Ma - ry - land! my Ma - ry - land!  
 Thou wilt not crook to his con - trol, Ma - ry - land! my Ma - ry - land!  
 Tho' thou wast ev - er brave - ly meek, Ma - ry - land! my Ma - ry - land!  
 The Old Line bu - gle, fife, and drum, Ma - ry - land! my Ma - ry - land!

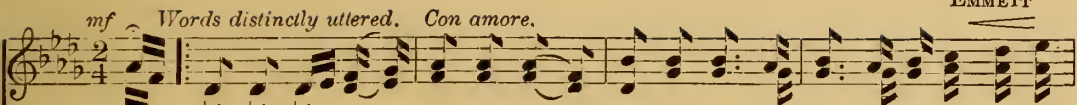
Re - mem - ber Car - roll's sa - cred trust, Re - mem - ber How - ard's war - like thrust,  
 Bet - ter the fire up - on thee roll, Bet - ter the shot, the blade, the bowl,  
 For life and death, for woe or weal, Thy peer - less chiv - al - ry re - veal,  
 Come to thine own he - ro - ic throng, That stalks with Lib - er - ty a - long,

And all thy slum - b'ers with the just, Ma - ry - land! my Ma - ry - land!  
 Than cru - ci - fix - ion of the soul, Ma - ry - land! my Ma - ry - land!  
 And gird thy beau - teous limbs with steel, Ma - ry - land! my Ma - ry - land!  
 And ring thy daunt - less slo - gan song, Ma - ry - land! my Ma - ry - land!

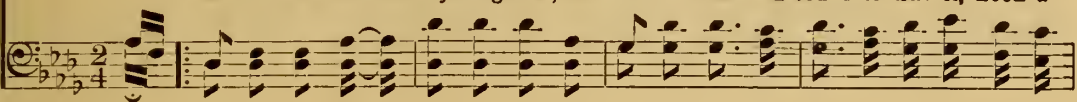
DIXIE

EMMETT

*mf* Words distinctly uttered. *Con amore.*



1. I wish I were in the land of cot-ton, Old times there are not for-got-ten, Look a -  
Dix - ie land where I was born— Ear-ly on a frost - y morn— Look a -  
2. There's buckwheat cake and In - dian bat - ter, Makes you fat or a lit - tle fat - ter, Look a -  
hoe it down and scratch your gravel, To Dix-ie's land I'm bound to trav-el, Look a -




*f* *dim.* *mf* *p* ) 1 V 2 (



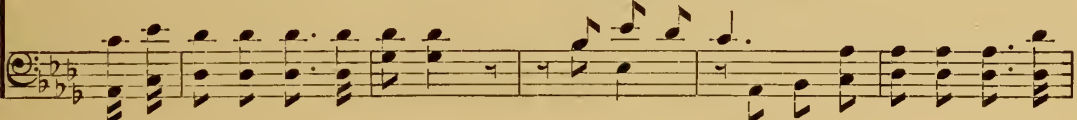
way, look a - way, look a - way, Dix - ie land. 1. In land.  
look a - way, look a - way, look a - way, 2. Then



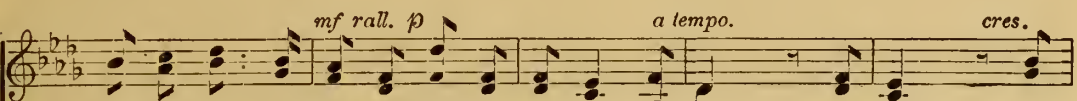
*mf* *cres.* *f*




Then I wish I was in Dix - ie, Hoo - ray! Hoo - ray! In Dix - ie land I'll  
Hoo - ray! Hoo - ray!



*mf* *rall.* *p* *a tempo.* *cres.*



take my stand To live and die in Dix - ie, A - way, a - way, a -  
A - way, a - way,



*f* *mf* *cres.* *rall.* *ff* *p* *a tempo.*



way down South in Dix - ie. A - way, a - way, a - way down South in Dix - ie.  
A - way, a - way,





## FLAG OF THE FREE

Patriotic

R. WAGNER

Arr. for 1, 2 or 3 Voices

1. Flag of the free, fair - est to see! Borne thro' the strife and the thun-der of war;  
2. Flag of the brave, long may it wave, Cho - sen of God while His might we a - dore, In

Ban - ner so bright, with star - ry light, Float ev - er proud - ly from mountain to shore.  
Lib - er - ty's van for man - hood of man; Sym - bol of Right thro' the years pass - ing o'er!

D.S.—While thro' the sky loud rings the cry, Un - ion and Lib - er - ty! One ev - er - more!

Em - blem of Freedom, hope to the slave, Spread thy fair folds but to shield and to save.  
Pride of our coun - try, hon - ored a - far, Spread thy fair folds but to shield and to save.

(16)

## ARK OF FREEDOM

"Austrian Hymn." JOS. HAYDN

Arr. for 1, 2, 3 or 4 Voices

1. Ark of Free - dom, glo - ry's dwell - ing, Na - tive land, God keep thee free!  
2. Land of high he - ro - ic mo - tives, Land whose touch made slav - 'ry flee;  
3. Vain - ly 'gainst thine arm con - tend - ing, Ty - rants know thy might and flee;

When the storm is 'round thee swell - ing, Let thy heart be strong in thee.  
Land whose name is writ in sto - ry, Rock and ref - uge of the free:  
Free - dom's cause on earth de - fend - ing, Man has set his hopes on thee;

God is with thee, wrong re - pell-ing, He a - lone thy cham - pion be.  
 Ours thy greatness, ours thy glo - ry, We will e'er be true to thee:  
 Wide-ning glo - ry, peace un - end-ing, Thy re - ward and por - tion be:

Ark of Free - dom, glo - ry's dwell - ing, Na - tive land, God keep thee free!

## GOD SPEED THE RIGHT

(19)

W. E. HICKSON

German

1. Now to heav'n our pray'r as - cend - ing, God speed the right; In a no - ble  
 2. Be that pray'r a - gain re - peat - ed— God speed the right; Ne'er de - spair - ing,  
 3. Pa - tient, firm, and per - se - ver - ing; God speed the right; Ne'er th'e-vent nor

cause con - tend - ing, God speed the right; Be our zeal in heav'n re - cord - ed,  
 though de - feat - ed, God speed the right; Like the good and great in sto - ry,  
 dan - ger fear - ing; God speed the right; Pains, nor toils, -nor tri - als heed - ing,

With suc - cess on earth re - ward - ed, God speed the right, God speed the right.  
 If we fail, we fail with glo - ry, God speed the right, God speed the right.  
 In the strength of heav'n suc - ceed - ing, God speed the right, God speed the right.

## THE PATRIOT'S SONG

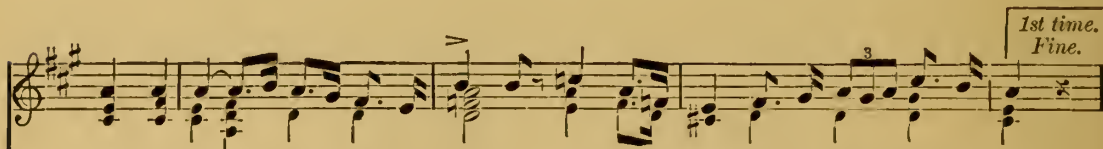
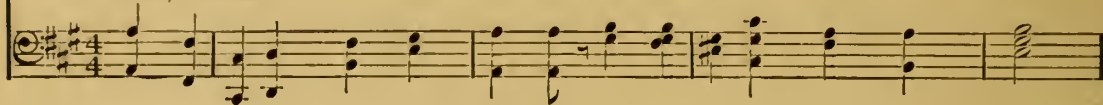
Patriotic

Words by F. R. RIX

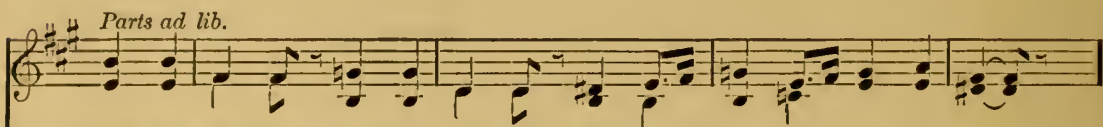
"Aida," G. VERDI, arr.



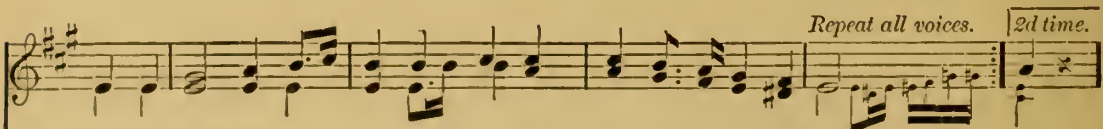
1. Land of Free - dom, thine be glo - ry! Long sought ref - uge of the world's op - pressed.  
 2. Cit - i - zens! be loy - al ev - er To the land that makes you free.

*Last time, all voices.*

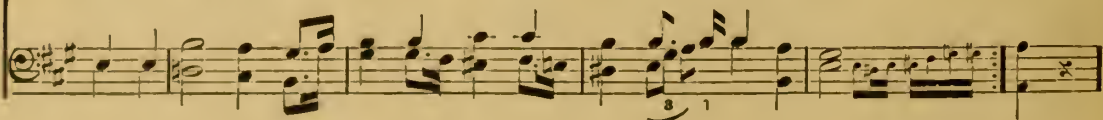
On thy shores, far famed in sto - ry, Men from all lands find safe - ty and rest.  
 Stand for truth, for right, for... hon - or, On - ward press, your watch-word "Lib-er-ty!"



Homes and fire - sides, Peace and plen - ty, Make thy hills and vales be blest,



While thy plains, wide as... o - cean, Wave with grain to the boundless west. rest.





*Girls—Unison.*

Cit - i - zens, be loy - al ev - er To the land that makes you free.

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a unison style for girls.

Stand for truth, for right, for hon - or; On - ward press, your watchword "Liber - ty."

This system contains the next two staves of music. It continues the melody from the first system, ending with a double bar line and a repeat sign. There is a triplet of eighth notes in the upper staff.

*\*Parts ad lib.*

To your God give thanks sin - cere - ly; To Him al - ways kneel and pray.

This system contains the next two staves of music. It continues the melody, with a triplet of eighth notes in the upper staff. The system ends with a double bar line and a repeat sign.

*D.C. al. Fine.*  
*All voices unison.*

Then will hap - pi - ness for - ev - er And good for - tune with thee stay.

This system contains the final two staves of music. It continues the melody, ending with a double bar line and a repeat sign. There is a triplet of eighth notes in the upper staff.

\* May be sung by unchanged voices without bass and tenor by using small notes.

## BATTLE HYMN OF THE REPUBLIC

JULIA WARD HOWE

Anon.

1. Mine eyes have seen the glo - ry of the com - ing of the Lord; He is  
 2. I have seen Him in the watch-fires of a hun - dred cir - cling camps; They have  
 3. I have read a fie - ry gos - pel, writ in bur-nished rows of steel; "As ye  
 4. He has sound - ed forth the trum - pet that shall nev - er call re - treat; He is

tramp - ling out the vint - age where the grapes of wrath are stored, He hath loosed the fate - ful  
 build - ed Him an al - tar in the eve - ning dews and damps, I have read His right - eous  
 deal with my con - tem - ners, so with you my grace shall deal;" Let the he - ro born of  
 sift - ing out the hearts of men be - fore His judg - ment - seat; Oh, be swift, my soul, to

light - ning of His ter - ri - ble swift sword; \* His truth is march - ing on.  
 sen - tence by the dim and flar - ing lamps; His day is march - ing on.  
 wom - an crush the ser - pent with his heel, Since God is march - ing on.  
 an - swer Him, — be ju - bi - lant, my feet! Our God is march - ing on.

CHORUS

Glo - ry! glo - ry! Hal - le - lu - jah! Glo - ry! glo - ry! Hal - le - lu - jah!

Glo - ry! glo - ry! Hal - le - lu - jah! His truth is march - ing on.

\*The last line of each verse becomes the last line of the Chorus.

Perhaps the "Battle Hymn of the Republic" by Mrs. Julia Ward Howe, may be considered the most lofty in sentiment and the most elevated in style of the martial songs of American patriotism. During the close of the year 1861, Mrs. Howe with a party of friends visited Washington. While there she attended a review of the Union troops on the Virginian side of the Potomac and not far from the city. During her stay in camp she witnessed a sudden and unexpected attack of the enemy, thus she had a glimpse of genuine warfare. On the ride back to the city the party sang a number of war songs, including "John Brown's Body." One of the party remarked that the tune was a grand one, and all together superior to the words of the song. Mrs. Howe responded to the effect she would endeavor to write other words that might be sung to this stirring melody. That night while she was lying in a dark room, line after line and verse after verse of the "Battle Hymn of the Republic" was composed. In this way every verse of the song was thought out. Then, springing from the bed, she found a pen and piece of paper and wrote out the words of this rousing patriotic hymn. It was often sung in the course of the war and under a great variety of circumstances.



## THE FLOWER OF LIBERTY

O. W. HOLMES

"The Watch on the Rhine." CARL WILHELM  
Arr. for 1, 2, 3 or 4 Voices*Maestoso.*

1. What flow'r is this that greets the morn, Its hues from heav'n so fresh - ly born? With  
 2. In sav - age Na - ture's far a - bode Its ten - der seed our fa - thers sowed; The  
 3. Be - hold its streaming rays u - nite, One mingling flood of braid - ed light,—The  
 4. The blades of he - roes fence it 'round, Wher-e'er it springs is ho - ly ground; From  
 5. Thy sa - cred leaves, fair Freedom's flow'r, Shall ev - er float on dome and tower, To

burn - ing star and flam - ing band It kin - dles all the sun - set land: O  
 storm-winds rocked its swell - ing bud, Its op - ning leaves were streaked with blood, Till  
 red that fires the south - ern rose, With spot - less white from north - ern snows, And,  
 tower and dome its glo - ries spread; It waves where lone - ly sen - tries tread; It  
 all their heav'n - ly col - ors true, In black - ning frost or crim - son dew,— And

tell us what its name may be,—Is this the Flow'r of Lib - er - ty? It is, it  
 lo! earth's ty - rants shook to see The full-blown Flow'r of Lib - er - ty! Then hail, then  
 span - gled o'er its az - ure, see The sis - ter Stars of Lib - er - ty! Then hail, then  
 makes the land as o - cean free, And plants an em - pire on the sea! Then hail, then  
 God love us as we love thee, Thrice ho - ly Flow'r of Lib - er - ty! Then hail, then

is the ban - ner of the free, The star - ry Flow'r, the Flow'r of Lib - er - ty!  
 hail the ban - ner of the free, The star - ry Flow'r, the Flow'r of Lib - er - ty!  
 hail the ban - ner of the free, The star - ry Flow'r, the Flow'r of Lib - er - ty!  
 hail the ban - ner of the free, The star - ry Flow'r, the Flow'r of Lib - er - ty!  
 hail the ban - ner of the free, The star - ry Flow'r, the Flow'r of Lib - er - ty!

## O LORD OUR GOD

Rev. HENRY VAN DYKE

F. FLAXINGTON HARKER

*f* *In march time*

1. O Lord our God, Thy might - y hand Hath made our coun - try free;  
 2. The strength of ev - 'ry state in - crease In Un - ion's gold - en chain;  
 3. O suf - fer not her feet to stray; But guide her un - taught might,  
 4. Thro' all the wait - ing land pro - claim Thy gos - pel of good - will;

From all her broad and hap - py land May wor - ship rise to Thee.  
 Her thou - sand cit - ies fill with peace, Her mil - lion fields with grain.  
 That she may walk in peace - ful day, And lead the world in light.  
 And may Thy sweet and sav - ing name In ev - 'ry bo - som thrill.

Ful - fill the prom - ise of her youth, Her lib - er - ty de - fend;  
 The vir - tues of her min - gled blood In one new peo - ple blend;  
 Bring down the proud, lift up the poor, Un - e - qual ways a - mend;  
 O'er hill and vale, from sea to sea, Thy ho - ly reign ex - tend;

By law and or - der, love and truth, A - mer - i - ca be - friend!  
 By u - ni - ty and broth - er - hood, A - mer - i - ca be - friend!  
 By jus - tice, na - tion - wide and sure, A - mer - i - ca be - friend!  
 By faith and hope and char - i - ty, A - mer - i - ca be - friend!

## BLOW AWAY THE MORNING DEW

English Folk Song

*Allegro vivace*

1. Up - on the sweet - est sum - mer time, In the mid - dle of the morn,  
 2. She gath - ered to her love - ly flow'rs, And spent her time in sport;  
 3. The yel - low cow - slip by the brim, The daf - fo - dil as well,  
 4. And ev - er, ev - er as she did Those pleas - ant flow - ers pull,

A pret - ty dam - sel I es - pied, The fair - est ev - er born.  
 As if, in pret - ty Cu - pid's bow'rs, She dai - ly did re - sort.  
 The tim - id prim - rose, pale and trim, The pret - ty snow - drop bell.  
 She raised her - self and fetched a sigh, And wished her a - pron full.

## REFRAIN

And sing, blow a - way the morn - ing dew, The dew, and the dew;

Blow a - way the morn - ing dew, How sweet the winds do blow.

5 Then did I offer her to pick  
 Of every flower that grew;  
 No herb or flower then I missed,  
 But only bitter rue.

6 Both she and I did bow in pain  
 To gather quite a store,  
 Until the gentle maiden said,  
 "Kind sir, I'll have no more."

7 Yet still did I with willing heart,  
 Essay some more to pull,  
 "No thank you, sir," she said, "we part,  
 Because my apron's full."

8 She's gone with all those flowers sweet,  
 Of white, of red and blue,  
 And unto me about my feet  
 Is only left the rue.



## THE JOLLY WAGGONER

English Folk Song

*Con spirito*

1. When first I went a wag-gon-ing, A wag-gon-ing did go; I  
 2. Up-on a cold and storm-y night, When wet-ted to the skin; I  
 3. Now sum-mer is a-com-ing on, What pleas-ures shall we see! The  
 4. When Mich-ael-mas is com-ing on, We'll al-so pleas-ure find. We'll

filled my parents' hearts with grief, With sor-row, care, and woe; And ma-n-y are the  
 bear it with con-tent-ed heart Un-til I reach the inn, And then we sit a-  
 mer-ry finch is twit-ter-ing On ev-'ry green-wood tree; The black-bird and the  
 make the gold to fly, my boys, Like chaff be-fore the wind. And ev-'ry lad will

hard-ships That I have since gone through. Sing wo! my lads, sing  
 round the fire, The land-lord and his kin. Sing wo! my lads, sing  
 thrush-es too, Are whist-ling mer-ri-ly. Sing wo! my lads, sing  
 home re-turn To wife and chil-dren kind. Sing wo! my lads, sing

wo! Drive on, my lads, I ho! Who would not lead the stir-ring life We

jol-ly wag-gon-ers do? Sing wo! my lads, sing wo! Drive on, my lads, I

## THE JOLLY WAGGONER

ho! Who would not lead the stir - ring life We jol - ly wag - gon - ers do!

## THE CUCKOO

(23)

English Folk Song

*Con grazio*

1. The Cuck - oo is a pret - ty bird, She sing - eth as she flies; She  
 2. The Cuck - oo is a gid - dy bird, No oth - er is as she, That  
 3. The Cuck - oo is a wit - ty bird, Ar - riv - ing with the spring, When

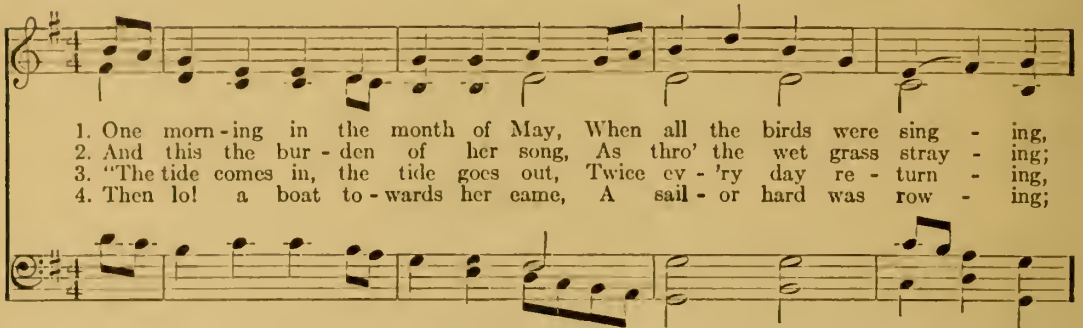
bring - eth us good tid - ings, She tell - eth us no lies; She drinks from all sweet  
 flits a - cross the mead - ow, That sings on ev - 'ry tree. A nest she nev - er  
 sum - mer suns are wan - ing, She spread - eth wide her wings. She flies from com - ing

flow - ers, To keep her throt - tle clear, And ev - 'ry time she sing - eth,  
 build - eth, A va - grant doth she roam; Her mu - sic is so tear - ful,  
 win - ter, She hates the rain and snow; Like her I would be sing - ing,

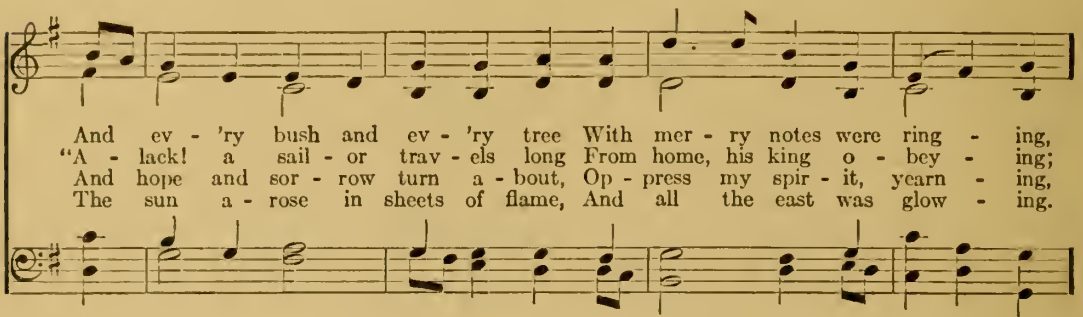
Cuck - oo, Cuck - oo, Cuck - oo, The sum - mer draw - eth near.  
 Cuck - oo, Cuck - oo, Cuck - oo, I no - where have a home.  
 Cuck - oo, Cuck - oo, Cuck - oo, And off with her I'd go.

## JUST AS THE TIDE WAS FLOWING

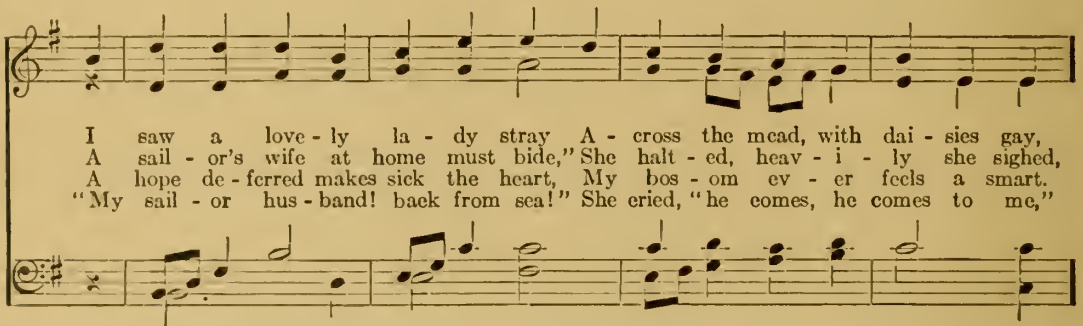
English Folk Song



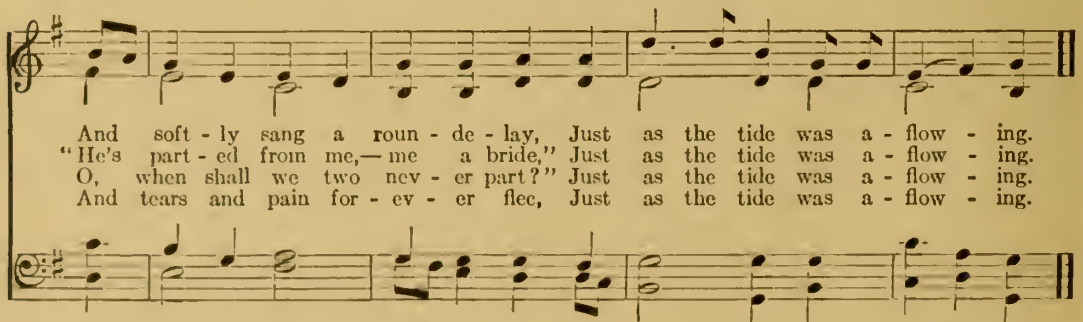
1. One morn - ing in the month of May, When all the birds were sing - ing,  
 2. And this the bur - den of her song, As thro' the wet grass stray - ing;  
 3. "The tide comes in, the tide goes out, Twice ev - 'ry day re - turn - ing;  
 4. Then lo! a boat to - wards her came, A sail - or hard was row - ing;



And ev - 'ry bush and ev - 'ry tree With mer - ry notes were ring - ing,  
 "A - lack! a sail - or trav - els long From home, his king o - bey - ing;  
 And hope and sor - row turn a - bout, Op - press my spir - it, yearn - ing,  
 The sun a - rose in sheets of flame, And all the east was glow - ing.



I saw a love - ly la - dy stray A - cross the mead, with dai - sies gay,  
 A sail - or's wife at home must bide," She halt - ed, heav - i - ly she sighed,  
 A hope de - ferred makes sick the heart, My bos - om ev - er feels a smart.  
 "My sail - or hus - band! back from sea!" She cried, "he comes, he comes to me,"



And soft - ly sang a roun - de - lay, Just as the tide was a - flow - ing.  
 "He's part - ed from me,—me a bride," Just as the tide was a - flow - ing.  
 O, when shall we two nev - er part?" Just as the tide was a - flow - ing.  
 And tears and pain for - ev - er flec, Just as the tide was a - flow - ing.



# AT SUNSET HOUR

## (IN STILLE NACHT)

MAY A. INGENTHRON

"German Folk Song" Harmonized by J. BRAHMS

1. Warm glows of sun - set stain the sky, O'er na - ture si - lence broods ;  
 2. The ves - per bell at sun - set hour A - cross the mead - ow sounds :  
 1. In sti'l - le Nacht, zur ers - ten Wacht, Ein Stimm be - gunst zu klag - en,  
 2. Der schön - e Mon will un - ter - gon Fur Leid nicht mehr mag schein - en ;

All sounds of toil and con - flict die, In sweet - er, soft - er moods.  
 It seems to toll in sol - emn pow'r Trans-cend - ing earth - ly bounds.  
 Der nacht - e Wind hat süß und lind Zu mir den Klang ge - tra - nen.  
 Die Ster - ne lau ihr Glit - zen stahn, Mit mir su wol - len wei - nen,

*piu f*  
 The fad - ing light of part - ing day, Re - calls the white-sailed boats ;  
 So twi - light hours glad re - spite bring, To all life's pass - ing woe ;  
 Von her - bem Leid und Trau - rig - keit Ist mir der Herz zu - flos - sen,  
 Kein Vog - el sang noch Freud - en - klang Man hö - ret in den Lüf - ten,

As home the herds wind slow their way ; A faint mist down - ward floats.  
 From home and hearth sweet wel - comes ring, In true af - fec - tion's glow.  
 Die Blum - e - lein, mit Thrä - nen rein, Hab ich sie all be - gos - sen.  
 Die wil - den Tier traum auch mit mir In Stei - nen und in Klüf - ten.

## FAREWELL TO NAPOLI

DOMENICO BOLOGNESE  
*Andante*

"Italian Folk Song" Arr. by FRANK R. RIX

The time for part - ing now has come, Ad - di - o, I

leave thee Nap - o - li, fair - est cit - y, I go for - ev - er

now! All that I fond - ly cher - ish, All that in thee is

bound - ed; Ad - di - o, Ad -

di - o, a par - a - disc ter - res - trial. Nap - o - li mine, art



## FAREWELL TO NAPOLI

*dim. pp lento* *f*

thou! Ah! par - a - dise ter - res - trial, Nap - o - li mine, fare -

*pp* *f*

well!

(27)

## THE WRAGGLE TAGGLE GIPSIES, O!

English Folk Song

*Moderato*

1. Three gip - sies stood at the cas - tle gate, They sang so high, they sang so low,  
 2. They sang so sweet, they sang so shrill, That fast her tears be - gan to flow,  
 3. She pluck - ed off her high-heeled shoes, A - made of Span - ish leath - er, O.  
 4. "O sad - dle me my milk-white steed, And go and fetch my po - ny, O!  
 5. O he rode high, and he rode low, He rode thro' wood and cop - ses too,

The la - dy sate in her cham - ber late, Her heart it melt - ed a - way as snow.  
 And she laid down her . . silk - en gown, Her gold - en rings and . . all her show.  
 She would in the street, with her bare, bare feet, All out in the wind and . . weath - er, O.  
 That I may ride and . . seek my bride, Who has gone with the wraggle taggle gipsies; O!"  
 Un - til he came to an o - pen field And there he es - pied his a - la - dy, O!"

6 "What makes you leave your house and land?  
 Your golden treasures for to go?  
 What makes you leave your new-wedded lord,  
 To follow the wraggle taggle gipsies, O?"

7 "What care I for my house and my land?  
 What care I for my treasure, O?  
 What care I for my new-wedded lord,  
 I'm off with the wraggle taggle gipsies, O!"

8 "Last night you slept on a goose-feather bed,  
 With the sheet turned down so bravely, O!  
 And tonight you'll sleep in a cold, open field  
 Along with the wraggle taggle gipsies, O!"

9 "What care I for a goose-feather bed,  
 With the sheet turned down so bravely, O!  
 For tonight I shall sleep in a cold, open field,  
 Along with the wraggle taggle gipsies, O!"

# FUNICULI, FUNICULA

EDWARD OXENFORD

L. DENZA, Arr.

Arr. for 1 or 3 Voices

1. Some think..... the world is made for fun and  
 2. Ah, mel..... 'tis strange that some should take to

1. Some think.....  
 2. Ah, mel.....

1. Some think  
 2. Ah, me

frol - ic,..... And so do I,..... and so do I;.....  
 sigh - ing,..... And like it well,..... and like it well;.....

for fun and frol - ic, And so do I, and so do I, and so do  
 should take to sigh - ing, And like it well, and like it well, and like it

## FUNICULI, FUNICULA

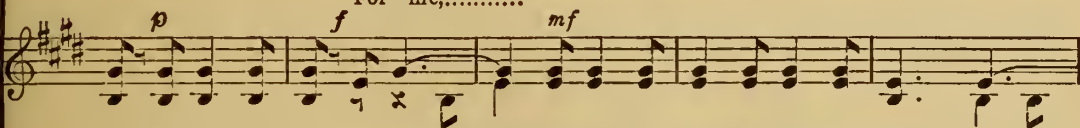


..... Some think,..... it well to be all mel - an - chol - ic,.....

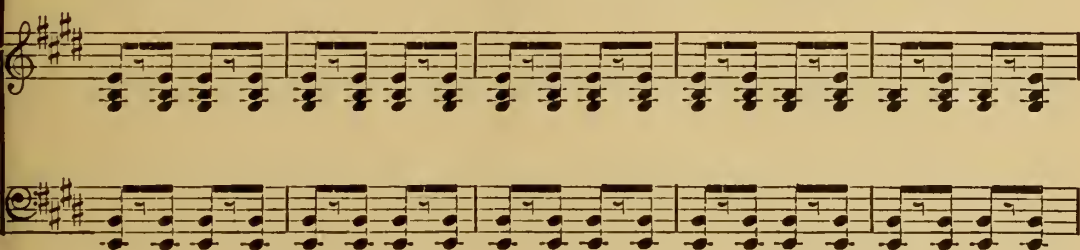
..... For me,..... I have not thought it worth the try - ing, .....

Some think.....

For me,.....

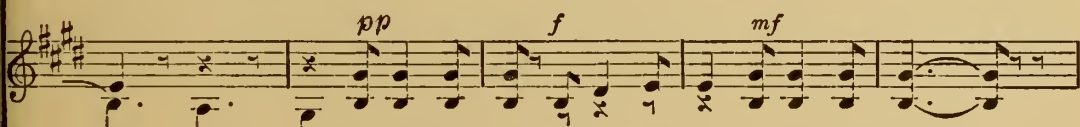


I, and so do I;      Some think it well to be all mel - an - chol - ic, To  
well, and like it well;      For me, I have not thought it worth the try - ing, So



..... To pine and sigh,..... to pine and sigh,..... But

..... So can - not tell, ..... so can - not tell, ..... But



pine and sigh, To pine and sigh, to pine and sigh, to pine and sigh,  
can - not tell, So can - not tell, so can - not tell, so can - not tell,





I..... I love to spend my time in sing - ing..... some joyous song.....  
 But I, Some joyous  
 But I,.....  
 ..... some joyous song..... To set..... the air with mu-sic bravely  
 song, some joyous song,..... To set  
 To set.....  
 Is far from wrong...  
 ring - ing..... Is far from wrong,..... Is far from wrong.....  
 Is far from wrong,

The musical score is written for voice and piano. The piano part features a continuous, rhythmic accompaniment of eighth notes in both hands. The vocal line is in a single melodic line with lyrics in English. The score is divided into three systems, each with a vocal staff and a piano accompaniment staff. The key signature is one sharp (F#), and the time signature is 2/4. Dynamics include *f* (forte) and *sf* (sforzando).



Lis - ten, lis - ten, Ech - oes sound a - far,..... Lis - ten,  
Lis - ten, Ech-oes sound a - far.....

lis - ten, Echoes sound a - far, Fu - ni - cu - li, fu - ni - cu - la, fu - ni - cu - li, fu - ni - cu -

la, Ech-oes sound a - far, Fu - ni - cu - li, fu - ni - cu - la! la!

## ROBIN ADAIR

1. What's this dull town to me? Rob - in's not near, What was't I wished to see?  
 2. What made th' as-sem - bly shine? Rob - in A - dair! What made the ball so fine?  
 3. But now thou'rt cold to me, Rob - in A - dair, But now thou'rt cold to me,

What wished to hear? Where's all the joy and mirth, Made this town a heav'n on earth?  
 Rob - in was there, What when the play was o'er, What made my heart so sore?  
 Rob - in A - dair, Yet him I love so well, Still in my heart shall dwell

Oh! they're all fled with thee, Rob - in A - dair.  
 Oh! it was (Omit.....) part-ing with Rob - in A - dair.  
 Oh! I can ne'er for-get Rob - in A - dair.

(31)

## OLD BLACK JOE

STEPHEN C. FOSTER

1. Gone are the days when my heart was young and gay; Gone are my friends from the  
 2. Why do I weep when my heart should feel no pain? Why do I sigh that my  
 3. Where are the hearts once so hap-py and so free? The chil-dren so dear, that I

cot-ton fields a-way; Gone from the earth to a bet-ter land, I know, I  
 friends come not a-gain, Griev-ing for forms now de-part-ed long a-go? I  
 held up-on my knee? Gone to the shore where my soul has longed to go, I

CHORUS

hear their gen-tle voi-ces call-ing, "Old Black Joe." I'm com-ing, I'm com-ing, For my  
head is bend-ing low; I hear those gen-tle voi-ces call-ing, "Old Black Joe."

## OLD FOLKS AT HOME

(30)

(SWANEE RIVER)

STEPHEN C. FOSTER

*mp*

1 { Way down up-on the Swa-nee riv-er, Far, far a-way, There's where my heart is  
2 { All up and down the whole cre-a-tion, Sad-ly I roam, Still long-ing for the  
3 { All round the lit-tle farm I wan-dered When I was young, Then man-y hap-py  
4 { When I was play-ing with my broth-er, Hap-py was I, Oh! take me to my  
5 { One lit-tle hut a-mong the bush-es, One that I love, Still sad-ly to my  
6 { When shall I see the bees a-hum-ming All round the comb? When shall I hear the

turn-ing ev-er, There's where the old folks stay.  
old plan-ta-tion, And for the old folks at home.  
days I squandered, Man-y the songs I sung.  
kind old moth-er, There let me live and die.  
mem-ry rush-es, No mat-ter where I rove.  
ban-jo thrumming Down in my good old home? All the world is sad and drear-y,

Ev-ry-where I roam; Oh! darkies, how my heart grows weary, Far from the old folks at home.



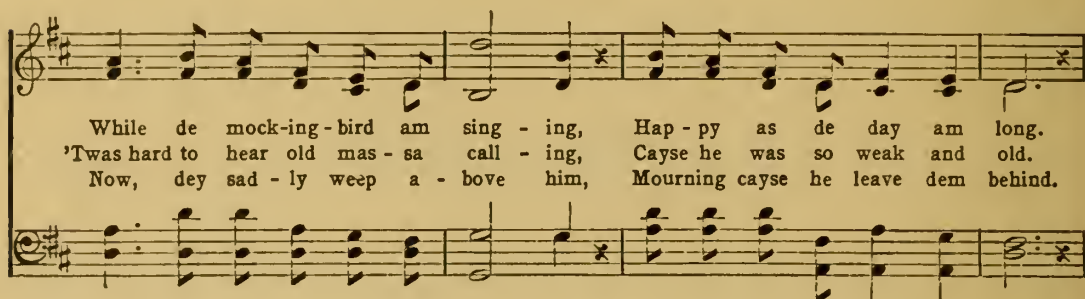
# MASSA'S IN THE COLD GROUND

STEPHEN C. FOSTER

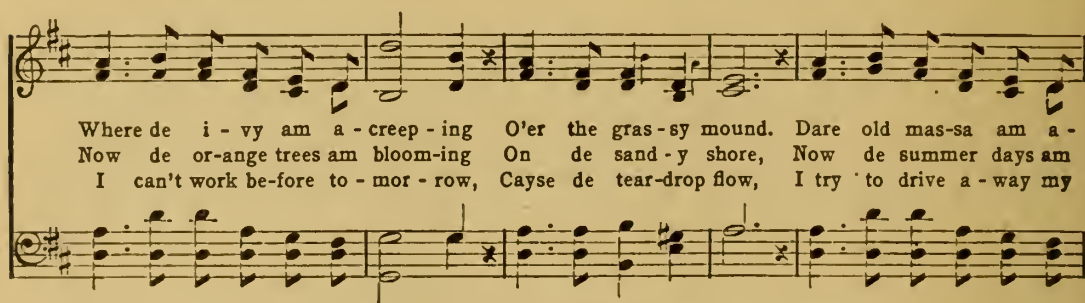
A-T. for 1, 2, 3 or 4 Voices



1. Round de mead-ows am a - ring - ing, De dark - ies' mournful song,  
 2. When de au-tumn leaves are fall - ing, — When de days are cold,  
 3. Mas - sa make de dark - ies love him, — Cayse he was so kind,

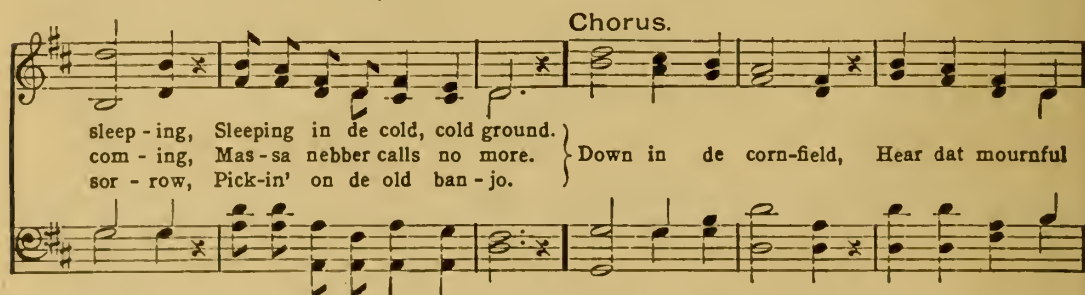


While de mock-ing-bird am sing - ing, Hap - py as de day am long.  
 'Twas hard to hear old mas - sa call - ing, Cayse he was so weak and old.  
 Now, dey sad - ly weep a - bove him, Mourning cayse he leave dem behind.

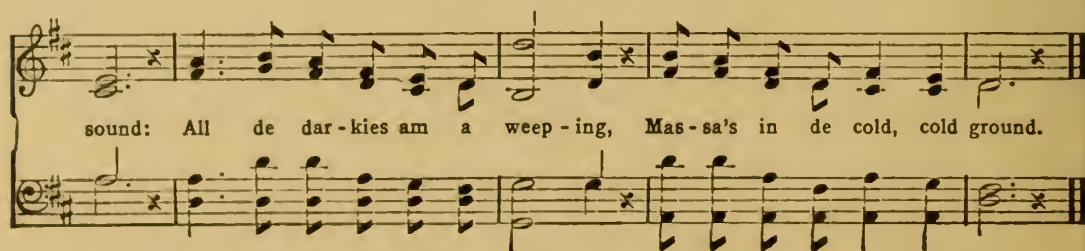


Where de i - vy am a - creep - ing O'er the gras-sy mound. Dare old mas-sa am a -  
 Now de or-ange trees am bloom-ing On de sand - y shore, Now de summer days am  
 I can't work be-fore to - mor - row, Cayse de tear-drop flow, I try 'to drive a - way my

Chorus.



sleep - ing, Sleeping in de cold, cold ground.  
 com - ing, Mas-sa nebber calls no more. } Down in de corn-field, Hear dat mournful  
 sor - row, Pick-in' on de old ban - jo. }



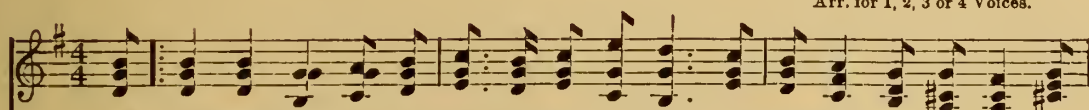
sound: All de dar-kies am a weep - ing, Mas-sa's in de cold, cold ground.



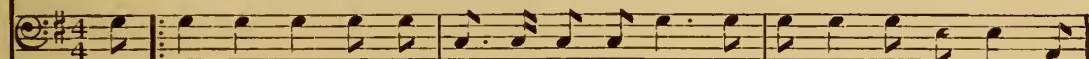
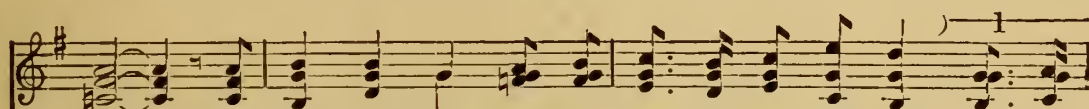
## MY OLD KENTUCKY HOME

STEPHEN C. FOSTER

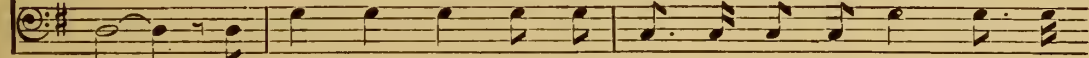

Arr. for 1, 2, 3 or 4 Voices.




1. { The sun shines bright in the old Ken-tuck-y home; 'Tis sum-mer, the dar-kies are  
 young folks roll on the lit-tle cab-in floor, All mer-ry, all hap-py and  
 2. { They hunt no more for the 'pos-sum and the coon, On the meadow, the hill, and the  
 day goes by like a shad-ow o'er the heart, With sor-row where all was de-  
 3. { The head must bow and the back will have to bend, Wher-ev-er the dark-y may  
 few more days for to tote the wea-ry load, No mat-ter, 'twill nev-er be

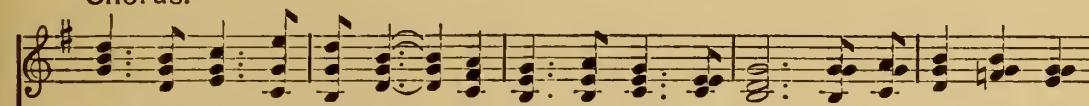
gay; The corn-top's ripe, and the mead-ow's in the bloom, While the  
 bright; By'n'-by Hard Times come a-knock-ing at the door, (Omit. . . )  
 shore; They sing no more by the glim-mer of the moon, On the  
 light; The time has come when the dark-ies have to part, (Omit. . . )  
 go; A few more days and the trou-ble all will end, In the  
 light; A few more days till we tot-ter on the road, (Omit. . . )

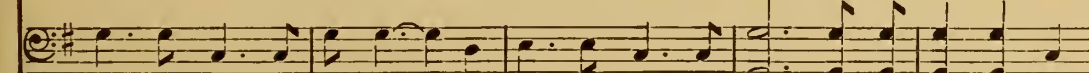

birds make mu-sic all the day. The Then, my old Ken-tuck-y home, good-night!  
 bench by the old cab-in door. The Then, my old Ken-tuck-y home, good-night!  
 field where the su-gar canes grow. A Then, my old Ken-tuck-y home, good-night!




## Chorus.



Weep no more, my la-dy, Oh, weep no more to-day! We will sing one song

for the old Ken-tuck-y home, For the old Ken-tuck-y home far a-way.



## THE RED SARAFAN

Russian

Arr. for 1, 2, 3 or 4 Voices

Cease thy sew - ing, moth - er dear, Leave my sa - ra - fan;.....

Toil no long - er, t'were in vain To short - en life's brief span. **FINE.**

**SOPRANO.**

1. Daugh - ter dear, come hith - er; Here be - side me lie.....  
 2. Maid - ens should be sing - ing, Blithe as lark in May,.....  
 3. In the years be - fore thee, Love and joy take flight;.....  
 4. Once I too was mer - ry, Joyed in dance and song;.....

*rit.* **D.C.**

Youth re - turn - eth nev - er, Use it ere it fly.....  
 Laugh ing, danc - ing, spring - ing, Ere youth fades a - way.....  
 Cheeks will lose their soft - ness, Danc - ing eyes their light.....  
 Now my step is fee - ble, Limbs no long - er strong.....

(33)

## ALL THROUGH THE NIGHT

Welsh Air

Arr. for 1, 2, 3 or 4 Voices

*mf Slowly.* *pp*

1. { While the moon her watch is keep - ing, } All through the night.  
       { While the wea - ry world is sleep - ing, }

2. { Still to thee my thoughts are turn - ing, } All through the night.  
       { And for thee my heart is yearn - ing, }

O'er my bo-som gent-ly steal-ing, Vis-ions of de-light re-veal-ing,  
Though sad fate our lives may sev-er, Part-ing will not last for-ev-er,

Breathes a pure and ho-ly feel-ing, All through the night.  
There's a hope that leaves me nev-er, All through the night.

## SANTA LUCIA

(29)

Italian

Arr. for 1, 2, 3 or 4 Voices

1. { Un-der the cres-cent moon Wavelets are glow-ing; Ov-er the calm la-goan,  
Still is the sum-mer night, Pure joys in-vite us, While stars are sparkling bright,  
2. { When o'er thy wa-ters free, Light winds are play-ing, Thy spell gives rest to me,  
Sweet 'tis to lie at rest, Sing-ing and dreaming, When waves are soothed to rest.

Soft airs are blow-ing, { Hark! from a dis-tant boat Ech-oes a joy-ous note }  
All to de-light us, { Home of fair po-e-try, Birth-place of har-mo-ny. }  
Dark care al-lay-ing, { Queen of the az-ure sea Art thou, sweet Na-po-li, }  
With moon-light gleam-ing. { What charms to thee are giv'n, Blest by a kind-ly heav'n. }

San-ta Lu-ci-a, San-ta Lu-ci-a! San-ta Lu-ci-a!



THOMAS MOORE

Arr. for 1, 2, 3 or 4 Voices

*Moderato.*

1. The min - strel boy to the war is gone, In the ranks of death you'll find him;  
 2. The min - strel fell, but the foe - man's chain Could not bring that proud soul un - der;

His fa - ther's sword he hath gird - ed on, And his wild harp slung be - hind him.  
 The harp he loved ne'er spoke a - gain, For he tore its chords a - sun - der, And

"Land of Song!" said the war - rior bard, "Tho' all the world be - trays thee, One  
 said, "No chain shall sul - ly thee, Thou soul of love and brav - 'ry! Thy

sword at least thy rights shall guard, One faith - ful harp shall praise thee."  
 songs were made for the pure and free, They shall nev - er sound in sla - v'ry."

(35)

## THE MEETING OF THE WATERS

THOMAS MOORE

Irish Air

Arr. for 1, 2, 3 or 4 Voices

1. There is not in this wide world a val - ley so sweet As the  
 2. Sweet vale of A - vo - ca! how calm could I rest In the



*mp*

vale in whose bo - som the bright wa - ters meet. Oh, the last rays of  
bo - som of shade with the friends I love best; Where the storms which we

feel - ing and life must de - part Ere the bloom of that val - ley shall  
feel in this cold world would cease, And our hearts, like thy wa - ters, be

*rit.* *a tempo.* *rall e dim.*

fade from my heart, Ere the bloom of that val - ley shall fade from my heart.  
min - gled in peace, And our hearts, like thy wa - ters, be min - gled in peace.

## THE BLUE BELLS OF SCOTLAND

(37)

Mrs. JORDAN

Arr. for 1, 2, 3 or 4 Voices

1. Oh, where! and oh, where is your High-land lad - die gone? He's gone to fight the  
2. Oh, where! and oh, where! does your High-land lad - die dwell? He dwelt in mer - ry  
3. What clothes, in what clothes is your High-land lad - die clad? His bon-net's Sax - on  
4. Sup - pose, and sup - pose that your High-land lad should die? The bagpipes should play

*cres.*

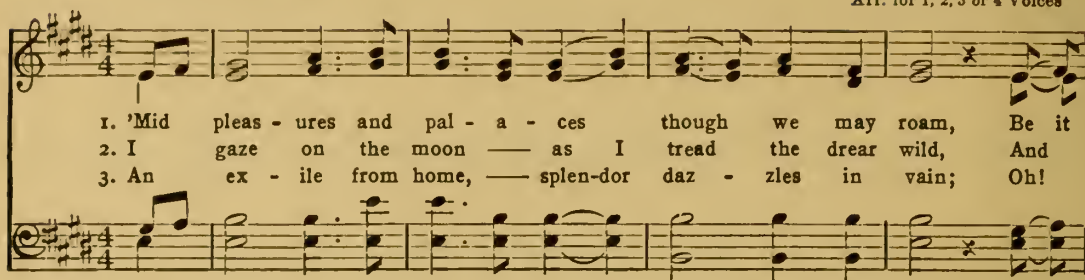
foe, for King George up - on the throne; And it's oh! in my heart, how I wish him safe at home!  
Scot-land at the sign of the Blue Bell; And it's oh! in my heart that I love my lad-die well.  
green, and his waist-coat of the plaid; And it's oh! in my heart that I love my Highland lad.  
o-ver him, I'd lay me down and cry; And it's oh! in my heart that I wish he may not die.

## HOME, SWEET HOME

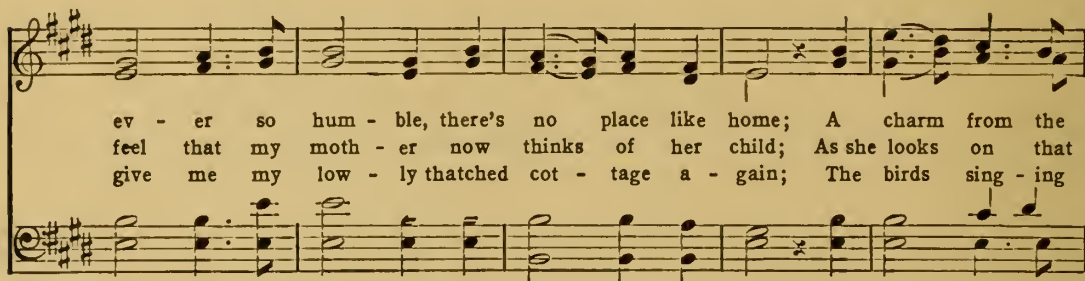
JOHN HOWARD PAYNE

BISHOP

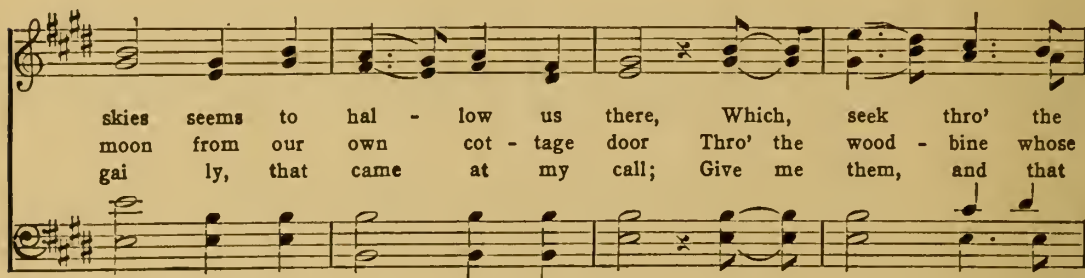
Arr. for 1, 2, 3 or 4 Voices



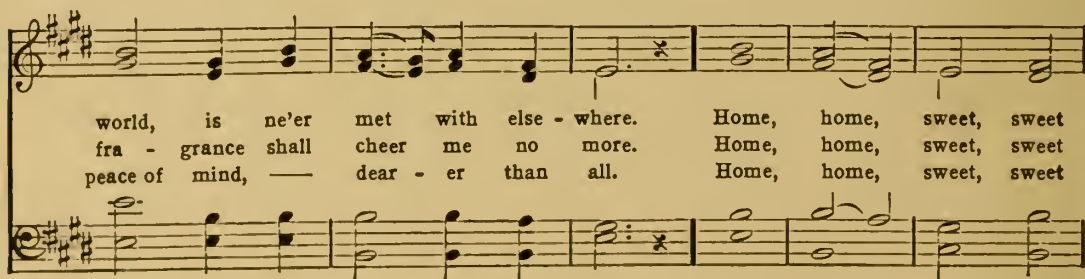
1. 'Mid pleas - ures and pal - a - ces though we may roam, Be it  
 2. I gaze on the moon — as I tread the drear wild, And  
 3. An ex - ile from home, — splen-dor daz - zles in vain; Oh!



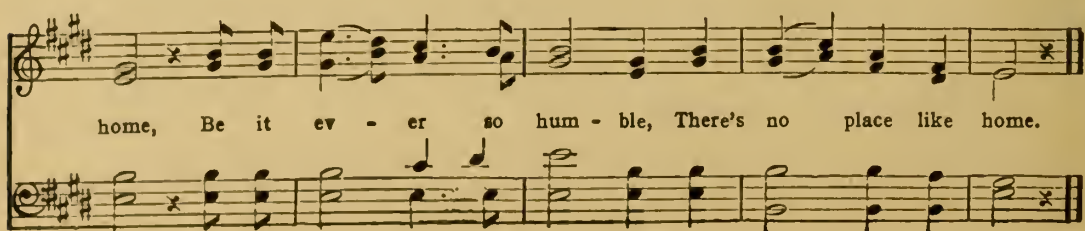
ev - er so hum - ble, there's no place like home; A charm from the  
 feel that my moth - er now thinks of her child; As she looks on that  
 give me my low - ly thatched cot - tage a - gain; The birds sing - ing



skies seems to hal - low us there, Which, seek thro' the  
 moon from our own cot - tage door Thro' the wood - bine whose  
 gai ly, that came at my call; Give me them, and that



world, is ne'er met with else - where. Home, home, sweet, sweet  
 fra - grance shall cheer me no more. Home, home, sweet, sweet  
 peace of mind, — dear - er than all. Home, home, sweet, sweet

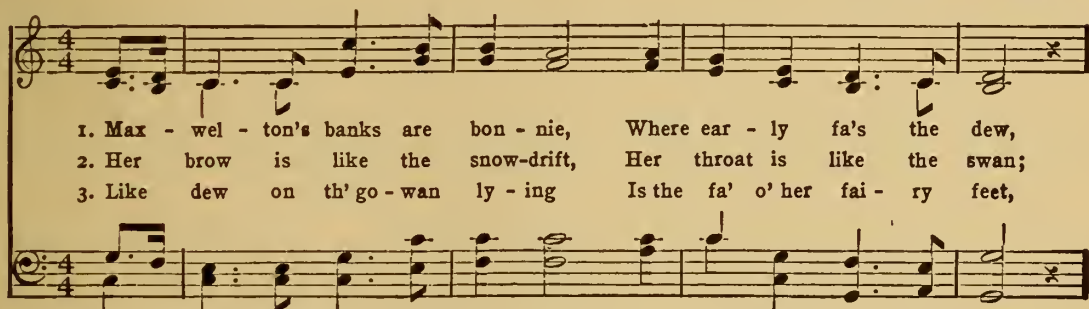


home, Be it ev - er so hum - ble, There's no place like home.

## ANNIE LAURIE

Scotch Ballad.

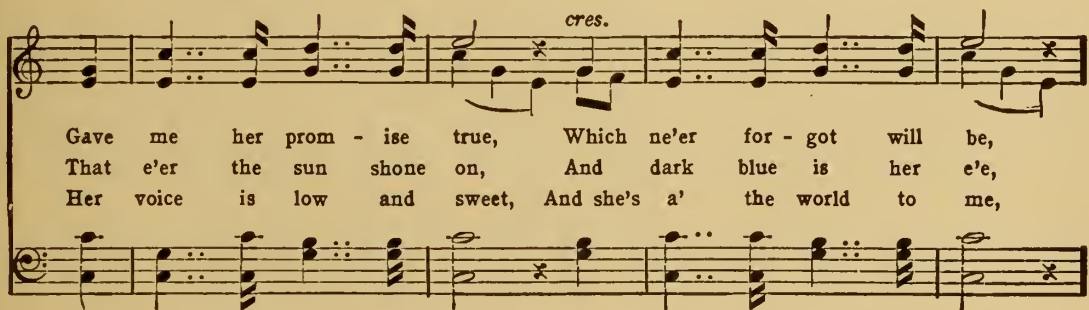
Arr. for 1, 2, 3 or 4 Voices



1. Max - wel - ton's banks are bon - nie,      Where ear - ly fa's the dew,  
 2. Her brow is like the snow-drift,      Her throat is like the swan;  
 3. Like dew on th' go - wan ly - ing      Is the fa' o' her fai - ry feet,



And 'twas there that An - nie Lau - rie,      Gave me her prom - ise true,  
 Her face it is the fair - est      That e'er the sun shone on,  
 And like winds in sum - mer sigh - ing,      Her voice is low and sweet,



Gave me her prom - ise true,      Which ne'er for - got will be,  
 That e'er the sun shone on,      And dark blue is her e'e,  
 Her voice is low and sweet,      And she's a' the world to me,



And for bon - nie An - nie Lau - rie,      I'd lay me down and dee.  
 And for bon - nie An - nie Lau - rie,      I'd lay me down and dee.  
 And for bon - nie An - nie Lau - rie,      I'd lay me down and d e.




## JUANITA\*

Folk Songs

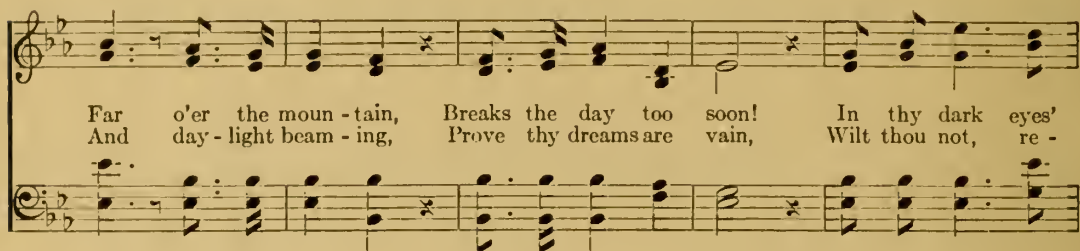
Mrs. NORTON

Spanish Air

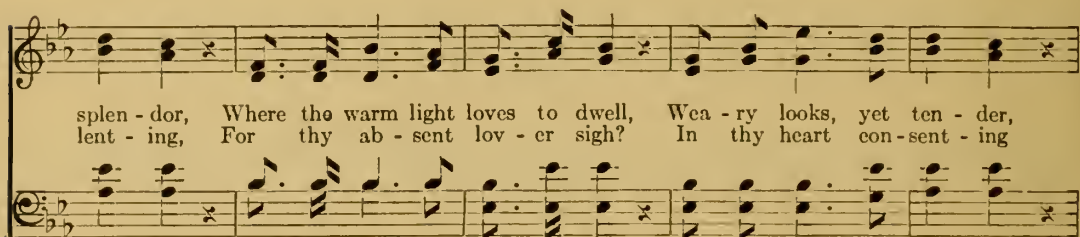
*p Lento*



1. Soft o'er the foun - tain, Lin - g'ring falls the south - ern moon;  
 2. When in thy dream - ing, Moons like these shall shine a - gain,



Far o'er the moun - tain, Breaks the day too soon! In thy dark eyes'  
 And day - light beam - ing, Prove thy dreams are vain, Wilt thou not, re -



splen - dor, Where the warm light loves to dwell, Wea - ry looks, yet ten - der,  
 lent - ing, For thy ab - sent lov - er sigh? In thy heart con - sent - ing

*p* REFRAIN *3*



Speak their fond fare - well! Ni - ta, Jua - ni - ta! Ask thy soul if  
 To a pray'r gone by? Ni - ta, Jua - ni - ta Let me lin - ger

*rall.*



we should part! Ni - ta, Jua - ni - ta! Lean thou on my heart!  
 by thy side! Ni - ta, Jua - ni - ta! Be my own fair bride!

*rall.*

\*Pronounce Juanita, Wah-ne-ta



## FLOW GENTLY, SWEET AFTON

ROBERT BURNS

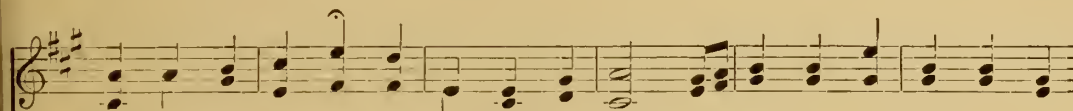
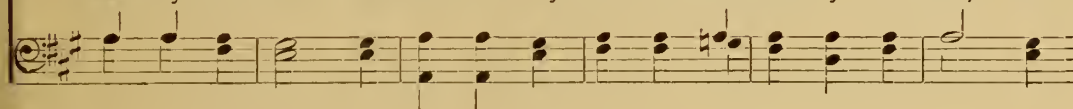
J. E. SPILMAN



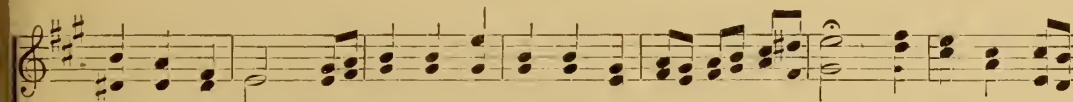
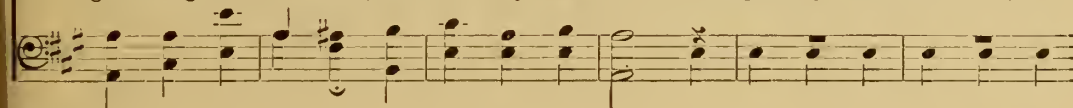
1. Flow gen - tly, sweet Af - ton, a - mang thy green braes; Flow gen - tly, I'll sing thee a
2. How loft - y, sweet Af - ton, thy neigh - bor - ing hills, Far marked with the cours-es of
3. Thy crys - tal stream, Af - ton, how love - ly it glides, And winds by the cot where my



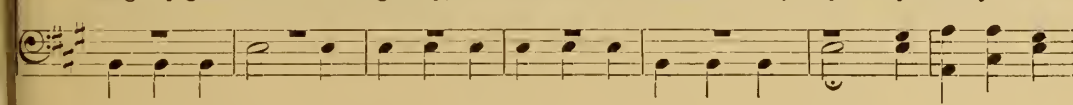
song in thy praise; My Ma - ry's a - sleep by the mur - mur - ing stream, Flow  
 clear wind - ing rills; There dai - ly I wan - der, as morn ris - es high, My  
 Ma - ry re - sides! How wan - ton thy wa - ters her snow - y feet lave, As



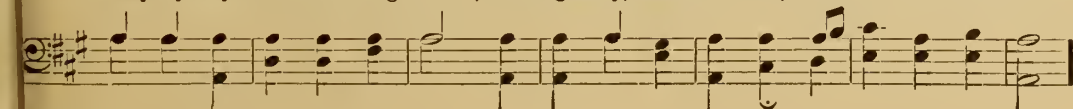
gen - tly, sweet Af - ton, dis - turb not her dream. Thou stock-dove, whose ech - o re -  
 flocks, and my Ma - ry's sweet cot in my eye. How plea-sant thy banks and green  
 gath - 'ring sweet flow-'rets, she stems thy clear wave! Flow gen - tly, sweet Af - ton, a -



sounds thro' the glen, Ye wild whistling blackbirds in yon thorn - y den, Thou green crest-ed  
 val - leys be - low, Where wild in the woodlands the prim-ros - es blow! There oft, as mild  
 mang thy green braes Flow gen - tly, sweet riv - er, the theme of my lays. My Ma-ry's a -



lap-wing, thy screaming for - bear, I charge you, dis - turb not my slum - ber - ing fair.  
 eve - ning creeps o - ver the lea, The sweet-scent-ed birk shades my Ma - ry and me.  
 sleep by thy mur - mur - ing stream, Flow gen - tly, sweet Af - ton, dis - turb not her dream.



## KILLARNEY

M. W. BALFE

*Moderato.*

1. By Kil-lar-ney's lakes and fells, Em-'rald isles and wind-ing bays, Mountain paths and  
 2. In-nis-fal-len's ruin-ed shrine May sug-gest a pass-ing sigh; But man's faith can  
 3. No place else can charm the eye With such bright and va-ried tints, Ev-'ry rock that  
 4. Mu-sic there for ech-o dwells, Makes each sound a har-mo-ny; Ma-ny-voiced the


wood-land dells, Mem-'ry ev-er fond-ly stays, Boun-teous na-ture loves all lands,  
 ne'er de-cline Such God's won-ders float-ing by; Cas-tle Lough and Glen-a bay;  
 you pass by, Ver-dure broid-ers or be-springs, Vir-gin there the green grass grows,  
 cho-rus swells, 'Till it faints in ec-sta-sy. With the charming tints be-low,

Beau-ty wan-ders ev-'ry-where, Foot-prints leaves on ma-ny strands,  
 Moun-tains Tore and Ea-gle's Nest; Still at Mu-cross you must pray  
 Ev-'ry morn springs na-tal day, Bright-hued ber-ries daff the snows,  
 Seems the heav'n a-bove to vie, All rich col-ors that we know,

*rall.**dim. pp a tempo.*

But her home is sure-ly there! An-gels fold their wings and rest, In that E-den  
 Tho' the monks are now at rest. An-gels won-der not that man There would fain pro-  
 Smil-ing win-ter's frown a-way. An-gels oft-en paus-ing there, Doubt if E-den  
 Tinge the cloud-wreaths in that sky. Wings of an-gels so might shine, Glanc-ing back soft

*cres.* *f*

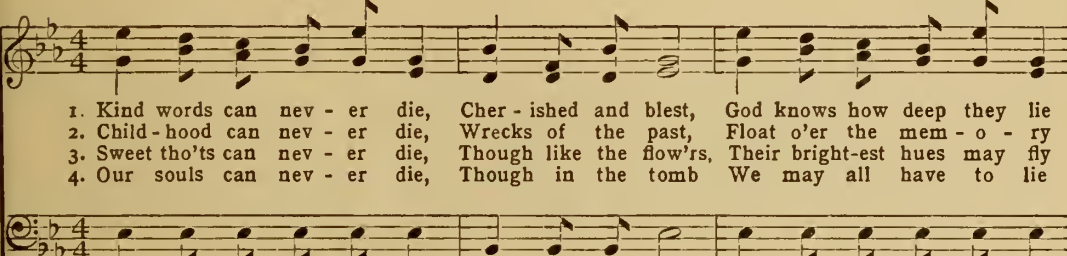


of the West, Beau-ty's home, Kil - lar - - ney, Ev - er fair Kil - lar - ney.  
 long life's span, Beau-ty's home, Kil - lar - - ney, Ev - er fair Kil - lar - ney.  
 were not fair, Beau-ty's home, Kil - lar - - ney, Ev - er fair Kil - lar - ney.  
 light di - vine, Beau-ty's home, Kil - lar - - ney, Ev - er fair Kil - lar - ney.

## KIND WORDS CAN NEVER DIE

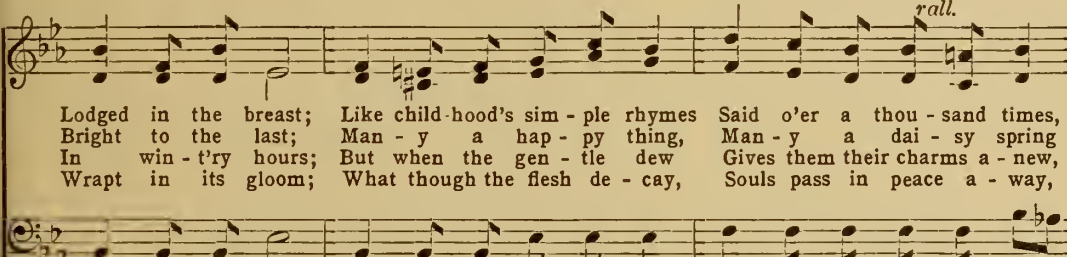
(39)

HUTCHINSON



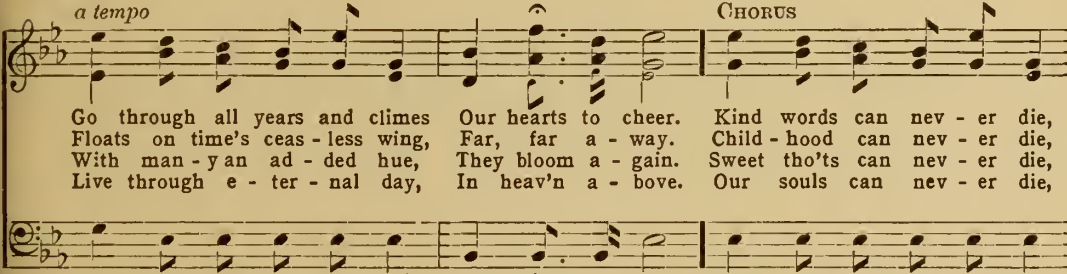
1. Kind words can nev - er die, Cher - ished and blest, God knows how deep they lie  
 2. Child - hood can nev - er die, Wrecks of the past, Float o'er the mem - o - ry  
 3. Sweet tho'ts can nev - er die, Though like the flow'rs, Their bright-est hues may fly  
 4. Our souls can nev - er die, Though in the tomb We may all have to lie

*rall.*

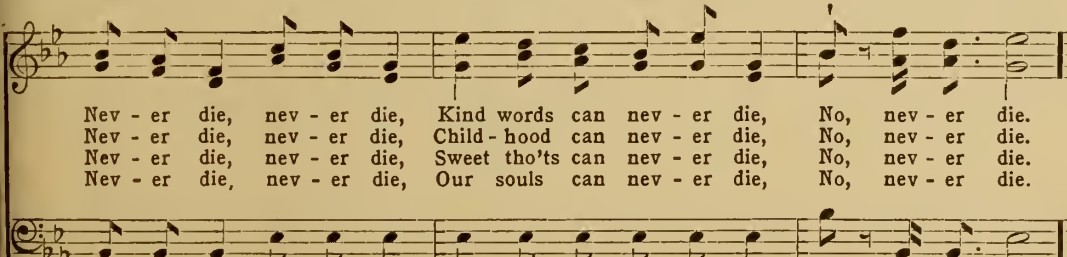


Lodged in the breast; Like child-hood's sim - ple rhymes Said o'er a thou - sand times,  
 Bright to the last; Man - y a hap - py thing, Man - y a dai - sy spring  
 In win - t'ry hours; But when the gen - tle dew Gives them their charms a - new,  
 Wrapt in its gloom; What though the flesh de - cay, Souls pass in peace a - way,

*a tempo* CHORUS



Go through all years and climes Our hearts to cheer. Kind words can nev - er die,  
 Floats on time's ceas - less wing, Far, far a - way. Child - hood can nev - er die,  
 With man - yan ad - ded hue, They bloom a - gain. Sweet tho'ts can nev - er die,  
 Live through e - ter - nal day, In heav'n a - bove. Our souls can nev - er die,



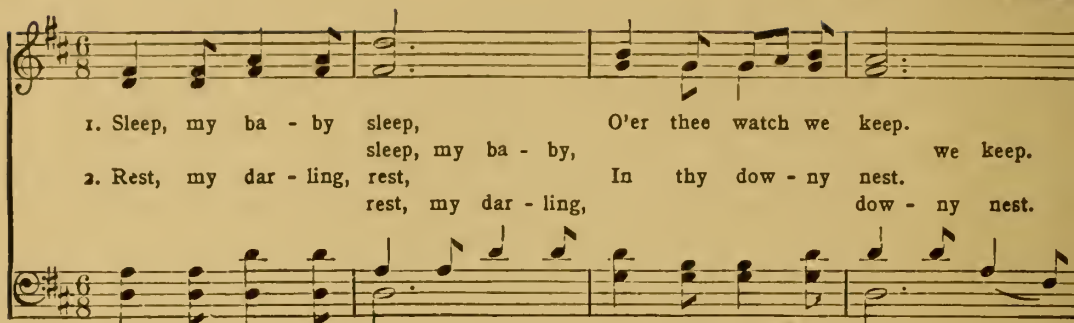
Nev - er die, nev - er die, Kind words can nev - er die, No, nev - er die.  
 Nev - er die, nev - er die, Child - hood can nev - er die, No, nev - er die.  
 Nev - er die, nev - er die, Sweet tho'ts can nev - er die, No, nev - er die.  
 Nev - er die, nev - er die, Our souls can nev - er die, No, nev - er die.



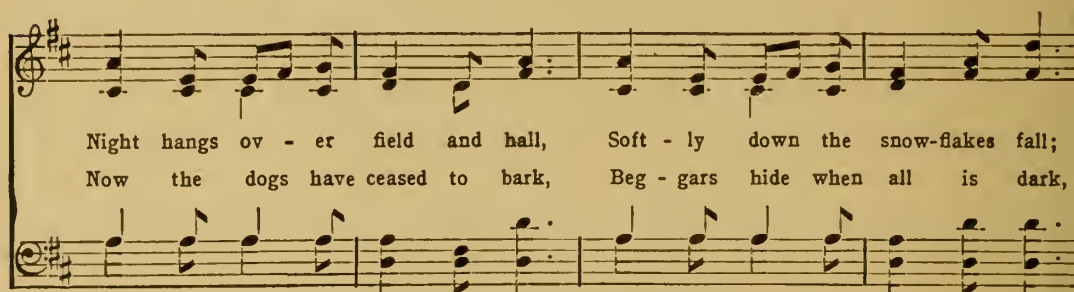
## CRADLE SONG

TAUBERT

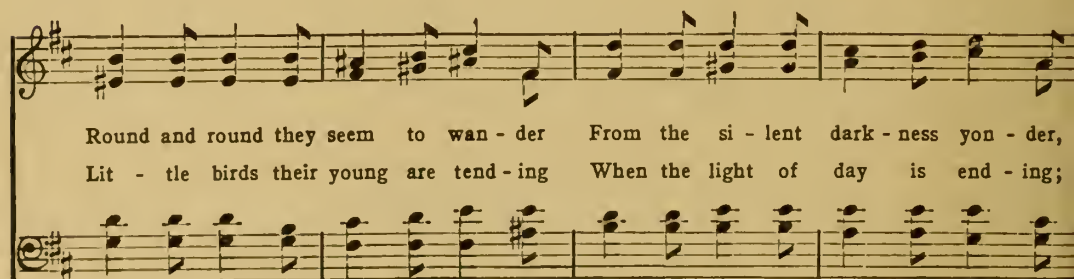
Arr. for 1, 2, 3 or 4 Voices



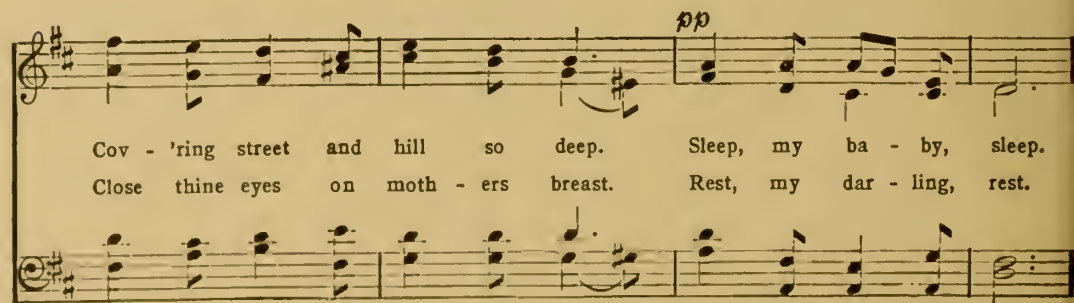
1. Sleep, my ba - by sleep, O'er thee watch we keep.  
 sleep, my ba - by, we keep.  
 2. Rest, my dar - ling, rest, In thy dow - ny nest.  
 rest, my dar - ling, dow - ny nest.



Night hangs ov - er field and hall, Soft - ly down the snow-flakes fall;  
 Now the dogs have ceased to bark, Beg - gars hide when all is dark,



Round and round they seem to wan - der From the si - lent dark - ness yon - der,  
 Lit - tle birds their young are tend - ing When the light of day is end - ing;



*pp*  
 Cov - 'ring street and hill so deep. Sleep, my ba - by, sleep.  
 Close thine eyes on moth - ers breast. Rest, my dar - ling, rest.



## LULLABY FROM "ERMINIE"

JAKOBOWSKI

*mf* Moderato *p* *p*

*p*

1. Dear moth-er, in dreams I see her, With loved face sweet and calm, And  
 2. Ah! e'en when her life was eb - bing, Her words were all of me; My

hear her voice with love re-joice When nest-ling on her arm..... I  
 fu - ture years were all her fears, Her fate 'twas not to see..... My

think how she soft - ly pressed me, Of the tears in each glist-'ning eye,..... As her  
 fa - ther, I heard you weep - ing, As in sor-row you stand - ing by,..... And my

watch she'd keep, when she rocked to sleep Her child with this lul - la - by.....  
moth - er's plaint in her ac - cents faint, This ten - der, sweet lul - la - by.....

*mf* Bye bye, bye bye, bye bye, bye bye, Bye bye, bye bye, bye bye.....  
*p*

CHORUS. *Listesso tempo*

*p* Bye bye, drow - si - ness o'er - tak - ing, Pret - ty lit - tle eye - lids sleep,

Bye bye, Watch - ing till thou'rt wak - ing, Dar - ling be thy slum - ber deep,....

*mf* Bye bye, drow - si - ness o'er - tak - ing, Pret - ty lit - tle eye - lids sleep, Bye bye,

watch-ing till thou'rt waking, Dar-ling be thy slum-bers deep, Bye bye, bye bye.

*rall. dim.* *pp* *< >*

## SLUMBER SONG

(42)

F. KUCKEN

1. All is still 'tis time to rest, Sleep my child, in dream-land blest!  
 2. Close thine eyes of deep-est blue, Like a bud of az-ure hue,  
 1. Al-les still in süs-ser Ruh! D'rum mein Kind so schlaf auch du!  
 2. Schlies-se dei-ne Aeu-ge-lein, Lass sie wie zwei Knos-pen sein!

Winds are 'blow-ing child and wild, Lul-la-by sleep on, my child;  
 Then in morn-ings sun-ny hours Let them o-pen like the flow'rs.  
 Draus-ien säu-selt nur der Wind, Su, su, su! schlag ein, mein Kind;  
 Mor-gen wenn die Sonn'er-glüht, Sind sie wie die Blum'er-blüht,

Lul-la-by, sleep on, my child, Oh, lul-la-by, sleep on, my  
 Lul-la-by, sleep on, my child, Oh, lul-la-by, sleep on, my  
 Su, su, su! schlaf ein, mein Kind; Su, su, su, su! schlaf ein mein  
 Sind sie wie die Blum'er blüht, Su, su, su, su! schlaf ein, mein

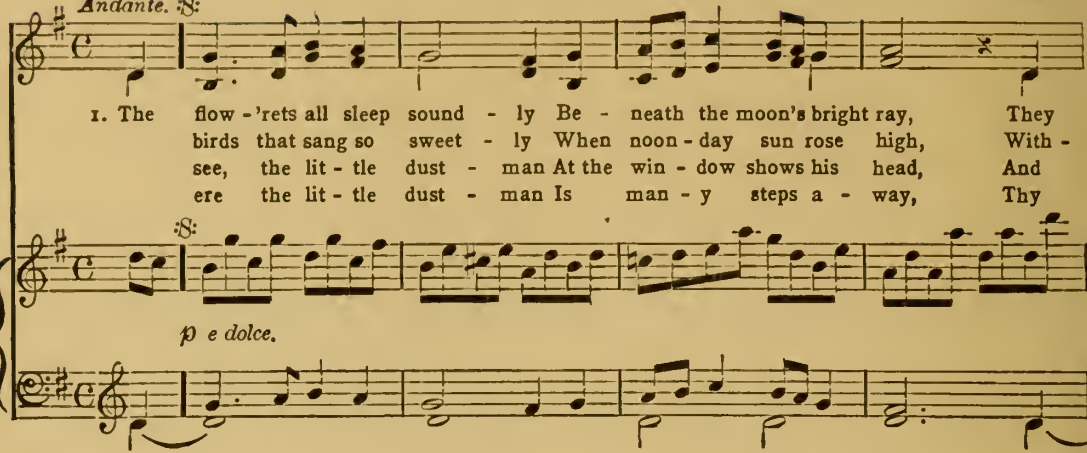
dear, Oh, lul-la-by, Thy moth-er's near.....  
 Kind: Su, su, su, su! In gu-ter Ruh'! .....



## SANDMÄNNCHEN

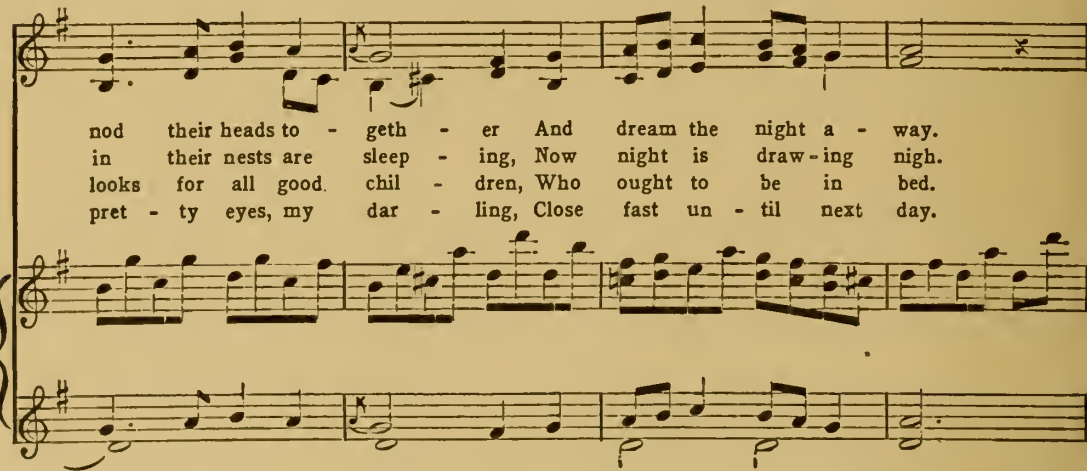
JOH. BRAHMS

Arr. for 1 or 2 Voices.

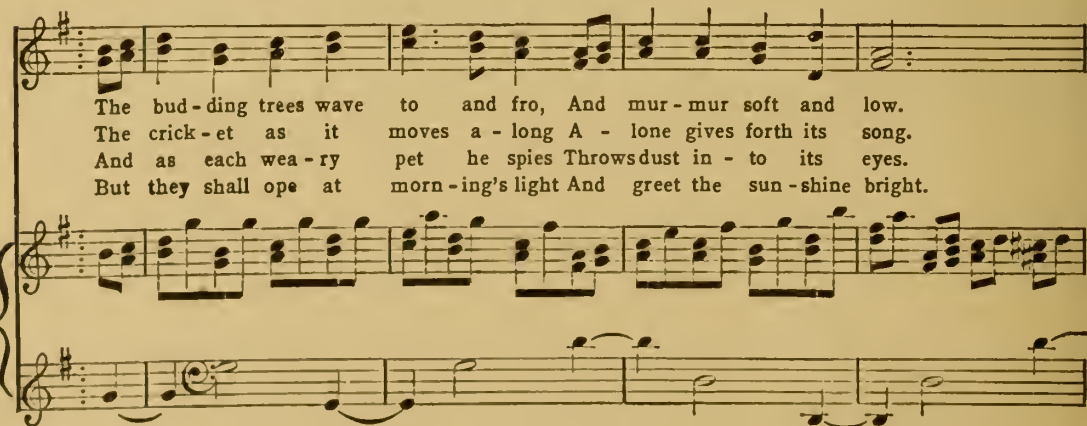
*Andante. S:*


1. The flow - 'rets all sleep sound - ly Be - neath the moon's bright ray, They  
birds that sang so sweet - ly When noon - day sun rose high, With -  
see, the lit - tle dust - man At the win - dow shows his head, And  
ere the lit - tle dust - man Is man - y steps a - way, Thy

*p e dolce.*



nod their heads to - geth - er And dream the night a - way.  
in their nests are sleep - ing, Now night is draw - ing nigh.  
looks for all good chil - dren, Who ought to be in bed.  
pret - ty eyes, my dar - ling, Close fast un - til next day.



The bud - ding trees wave to and fro, And mur - mur soft and low.  
The crick - et as it moves a - long A - lone gives forth its song.  
And as each wea - ry pet he spies Throws dust in - to its eyes.  
But they shall ope at morn - ing's light And greet the sun - shine bright.



## SANDMÄNNCHEN

Sleep on! sleep on, sleep on, my lit - tle one, one,

The score for 'SANDMÄNNCHEN' features a vocal melody in G major with a key signature of one sharp (F#). The melody is in 4/4 time and includes a repeat sign with first and second endings. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The lyrics are 'Sleep on! sleep on, sleep on, my lit - tle one, one,'.

*D.S.* *FINE.*

2. The  
3. Now  
4. And

This section continues the piano accompaniment from the first system. It includes a repeat sign and a key signature change to D major (two sharps). The lyrics for the second ending are '2. The', '3. Now', and '4. And'.

## GAELIC LULLABY

(42)

Arr. for 1, 2, 3 or 4 Voices

1. Hush! the waves are roll - ing in, White with foam,— white with foam;  
2. Hush! the winds roar hoarse and deep, On they come,— on they come!  
3. Hush! the rain sweeps o'er the knowes, Where they roam,— where they roam;

The score for 'GAELIC LULLABY' is in D minor (two flats) and 4/4 time. It features a vocal melody and a piano accompaniment. The lyrics are arranged in three lines, each corresponding to a different voice part.

Fa - ther toils a - mid the din, But ba - by sleeps at home.....  
Broth - er seeks the wan - d'ring sheep, But ba - by sleeps at home.....  
Sis - ter goes to seek the cows, But ba - by sleeps at home.....

This section continues the vocal melody and piano accompaniment from the previous system. The lyrics continue with 'Fa - ther toils a - mid the din, But ba - by sleeps at home.....', 'Broth - er seeks the wan - d'ring sheep, But ba - by sleeps at home.....', and 'Sis - ter goes to seek the cows, But ba - by sleeps at home.....'.

## LULLABY AND GOOD-NIGHT

(WIEGENLIED.)

JOH. BRAHMS  
Arr. for 1 or 2 Voices

1. Lul - la - by and good - night, with  
2. Lul - la - by and good - night, thy  
3. Gu - ten A - bend, gut' Nacht, mil

ro - ses be - dight, With lil - ies be - sted, is ba - by's wee  
moth - er's de - light, — Bright an - gels a - round my dar - ling shall  
Ro - sen be - dacht, Mit Nüg' - lein be - steckt schlupf' un - ter die

bed; Lay thee down now and rest, may thy slum - ber be  
stand; They will guard thee from harm, thou shalt wake in my  
Deck'; Mor - gen früh, wenn Gott will, wirst du wie - der ge

blest; Lay thee down now and rest, may thy slum - ber be blest.  
 arms; They will guard thee from harms, thou shalt wake in my arms.  
 weckt; Mor - gen früh, wenn Gott will, wirst du wie - der ge - wecht.

The musical score consists of three staves. The top staff is a vocal line in G major (one flat) with a key signature of one flat and a common time signature. The middle and bottom staves are piano accompaniment. The music is in a simple, lullaby style with a gentle melody and harmonic support.

## GOLDEN SLUMBERS

(44)

17th Century  
 Arr. for 1, 2, 3 or 4 Voices

*Smoothly.*

1. Gold - en slum - bers kiss your eyes, Smiles a - wake you when you rise;  
 2. Care is heav - y, there - fore sleep; You are care, and care must keep;

Sleep, lit - tle chil - dren, do not cry, And I will sing a lul - la - by,

Lul - la - by, lul - la - by, lul - la - by.

The musical score is for a lullaby in 6/8 time, G major (one flat). It features a vocal line and a piano accompaniment. The tempo is marked 'Smoothly'. The lyrics are in English and German. The music is a simple, lullaby style with a gentle melody and harmonic support.

## BIRDS IN THE NIGHT

LIONEL H. LEWIN

A. S. SULLIVAN

*Andante*

*mf dolce*

The piano introduction consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

1. Birds in the night that soft - ly call, Winds in the night that  
2. Life may be sad for us that wake; Sleep, lit - tle bird, and

The first vocal entry is on a single staff. The piano accompaniment continues with a similar texture to the introduction.

strange - ly sigh, Come to me, help me, one and all, And  
dream not why; Soon is the sleep but God can break, When

The second vocal entry continues the melody. The piano accompaniment features more complex chordal textures.

murmur, murmur, murmur, murmur, ba - by's lul - la - by. Lul-la-by,..... lul - la -  
an - gels whis-per, whis-per; an-gels whis - per lul - la - by, Lul-la-by,..... lul - la -

The final vocal entry concludes the piece with a lullaby refrain. The piano accompaniment provides a gentle, flowing background.



by,..... Lul - la, lul-la, lul - la, lul - la, lul - la - by. Lul - la - by ba - by,

*rall.* *pp a tempo*

while the hours run, Fair may the day be when night is done.

Lul - la - by ba - by, while the hours run, Lul-la-by, lul-la-by, lul - la - by, lul - la - by, lul - la-

by,..... Lul - la - by, lul - la - by.....

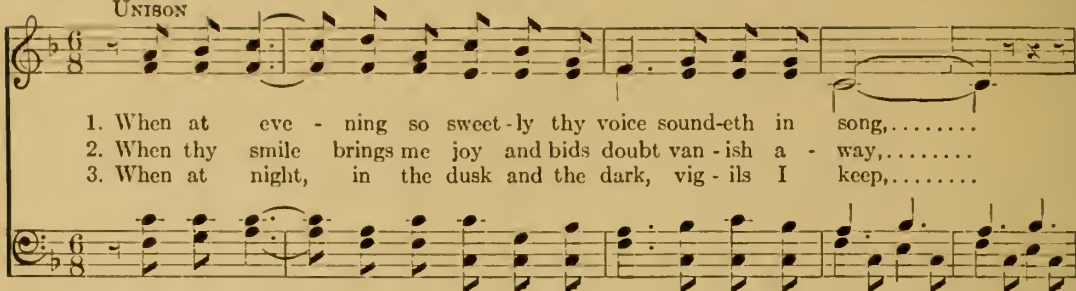
*p* *pp*

## SING, SMILE, SLUMBER

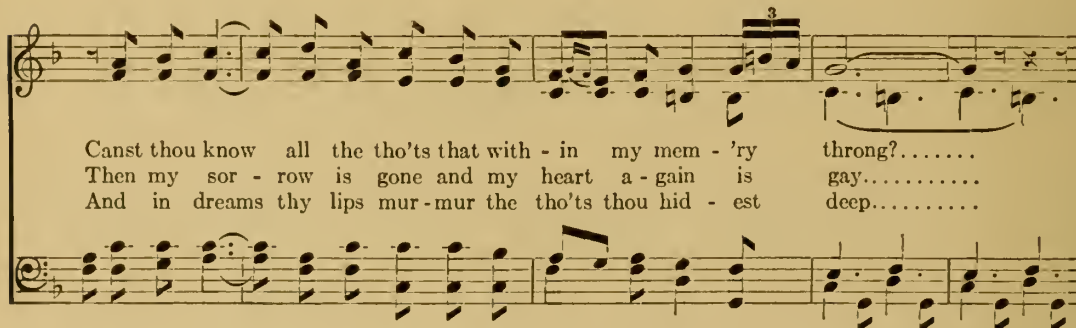
V. HUGO

CH. GOUNOD

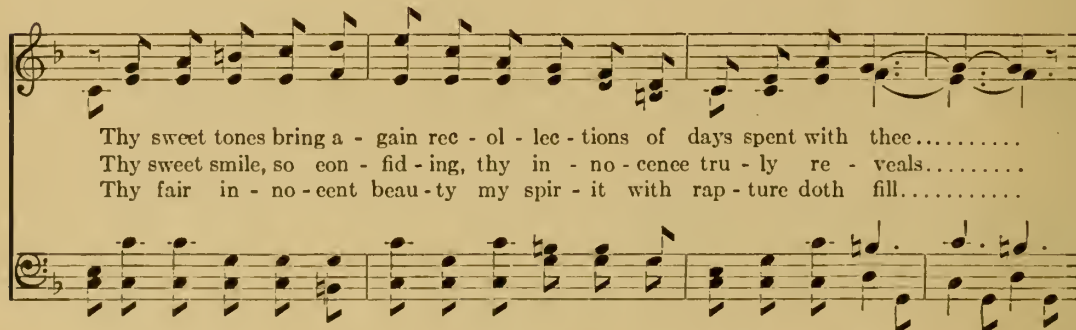
UNISON



1. When at eve - ning so sweet - ly thy voice sound - eth in song,.....  
 2. When thy smile brings me joy and bids doubt van - ish a - way,.....  
 3. When at night, in the dusk and the dark, vig - ils I keep,.....



Canst thou know all the tho'ts that with - in my mem - 'ry throng?.....  
 Then my sor - row is gone and my heart a - gain is gay.....  
 And in dreams thy lips mur - mur the tho'ts thou hid - est deep.....



Thy sweet tones bring a - gain rec - ol - lec - tions of days spent with thee.....  
 Thy sweet smile, so con - fid - ing, thy in - no - cence tru - ly re - veals.....  
 Thy fair in - no - cent beau - ty my spir - it with rap - ture doth fill.....



Sop. & Alto

Ah!..... Then sing, ah, sing..... a - gain..... to me, Then  
 Ah!..... Then smile, ah, smile..... on me..... a - gain, Then  
 Ah!..... Then slum - ber on,..... my fair - est one, Ah

## SING, SMILE, SLUMBER

sing, ah, sing..... to me,..... Then sing..... a - gain, Then  
 smile, oh, smile..... a - gain,..... Then smile..... on me, Then  
 slum - ber still,..... my child,..... Then slum - - ber on, Then

sing a - gain to..... me. Ah,..... sing, Ah,.....  
 smile a - gain on..... me. Ah,..... smile, Ah,.....  
 slum - ber on, my.... child, Ah,..... [Omit.....

sing Ah,..... sing..... to..... me.  
 smile, Ah,..... smile..... on..... me. slum-ber my.....

dear one, Ah,..... slum - - ber,..... slum - - ber..... on....

## GO TO SLEEP, MY DUSKY BABY

## LULLABY

FRANK R. RIX, by per.

Arr. from "Humoreske" A. DVORAK  
By FRANK R. RIX

*Moderato*

*p*

*mf*

Go to sleep, my dus - ky ba - by, Sleep, an' dream of an - gels, may - be,

*mf*

Hm (Ah.)

*p* *dim.*

'Till yo' mam-my rests a lit - tle while, Shut yo' eyes while I am sing - in',

*dim.*

*p* *dim.*



*pp* *Repeat humming*

An' the hum - min' bees are wing - in', Mak - in' hon - ey for my chile.

*pp*

*mf* *f* *dim.* *p*

There on the riv - er, Where her - ons hov - er, Hy - a-cinths sweet are float-in' by, And

*mf* *f* *dim.* *p*

*mf* *f* *dim.* *p*

white or - ange flow - ers, (Wish they were ours,) Fill the air with sweet-es' per-fume  
per - fume

*p* *mf*

*p* *mf*

## GO TO SLEEP, MY DUSKY BABY

*rit.* *pp a tempo*

for my ba - by. Go to sleep, my dus - ky ba - by, Sleep, an' dream of an - gels, may - be,  
for my ba - by.

*rit.* *pp*

Hm

*rit.* *pp a tempo*

'Till yo' mam-my rests a lit - tle while, Shut yo' eyes while I am sing - in',

*p* *cres.*

*p* *cres.*

*p* *cres.*

*rit.*

An' the hum-min' bees are wing-in', Mak - in' hon - ey for my dar - lin' chile.

*rit.*

*rit.*

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The score is divided into three systems. The first system contains the first line of the song, with a vocal melody and piano accompaniment. The second system contains the second line, including a hummel section marked 'Hm'. The third system contains the third line, with a vocal melody and piano accompaniment. The score includes various musical notations such as dynamics (p, pp, cres.), tempo markings (a tempo), and articulation (accents, slurs). The lyrics are written below the vocal melody.

GO TO SLEEP, MY DUSKY BABY

Sleep..... Sleep, ba - by sleep..... night is near,

Pic-an-nin - ny sleep, Sleep, ba - by, Lit-tle birds must rest, night is near,

*f* MELODY IN ALTO *mf* *f* *dim.* *p*

Pic-an - nin-ny sleep, for the shadows gath-er, Lit-tle birds must rest when the night is near,

Sleep..... sleep, ba - by, sleep.....

Mam-my watch will keep; sleep, ba - by, Mam-my holds you close, don't yo'

Mam-my watch will keep, an' the bad man can-not get yo', Mam-my holds you close, don't yo'

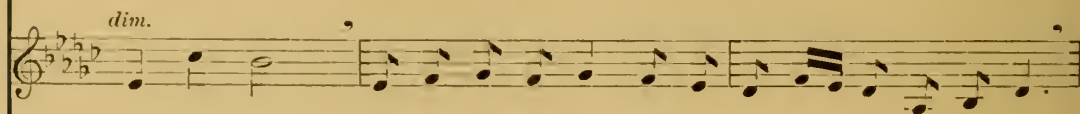
## GO TO SLEEP, MY DUSKY BABY

Lullabies

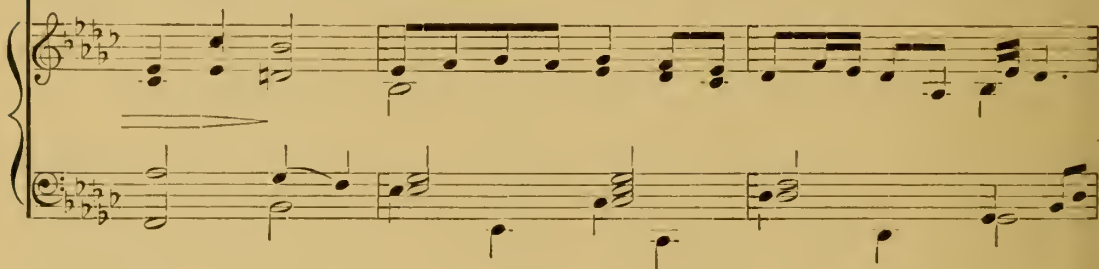
Sleep my ba - by; Night-in-gales soon will be sing-in',



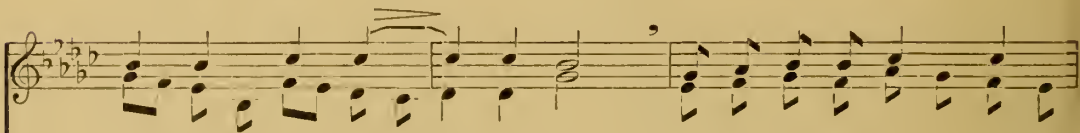
hab no fear. Night - in-gales in the grove sing-in',



hab no fear. Night-in-gales will soon in the or-ange grove be sing-in',



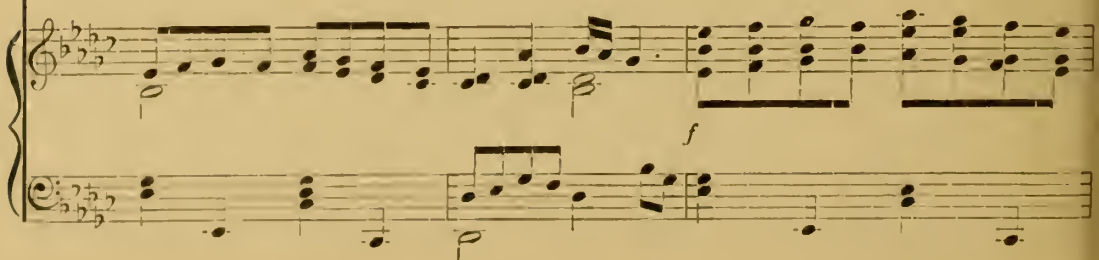
Fire - flies flash, frogs..... will drone. Now the moon is ris - in'



Fire - flies will flash, and the frogs will drone. Now the moon is ris - in' o'er the



Fire - flies will flash, and the frogs will drone. Now the moon is ris - in' o'er the





o'er the mead - ow, Sleep my babe, my chile, my own.  
 cy - press in the mead - ow, Sleep, my lit - tle babe, my chile, my own.

*rit.*  
*rit. dim.*

*pp a tempo*  
 Go to sleep, my dusk - y ba - by, Sleep, an' dream of an - gels, may - be,

*pp*  
 Hm

*a tempo*  
*pp*

'Till yo' mam-my rests a lit - tle while. Shut yo' eyes while I am sing - in',

*p*  
*p*

*rit.*  
An' the hummin' bees are wing-in', Mak-in' hon-ey for my darl-in' chile.

*rit.*  
*a tempo*  
*rit.*

*f a tempo*  
There on the riv-er, Where her-ons hov-er, Hy-a-cinths sweet are float-in' by, And  
*f a tempo*  
*dim.*

*f*  
*f*  
*dim.*

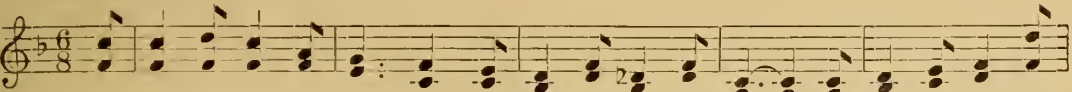
*p*  
white or-ange flow-ers, (Tho' they're not ours,) Fill the air with sweetes' per-fume for my chile,  
*pp*  
per - fume  
*dim. e rit.*  
*p dim. pp*

*p*  
*dim.*  
*rit.*  
*p dim. pp*

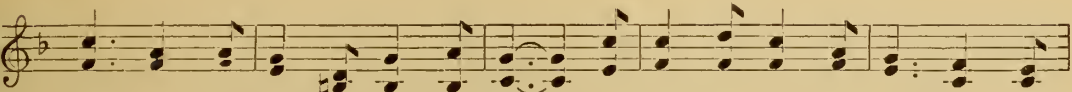
SUNSHINE

FRED EMERSON BROOKS

I. H. MEREDITH



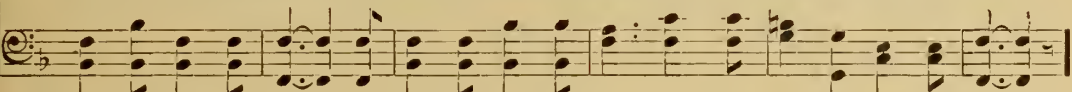
1. Some peo - ple have the sun - shine, While oth - ers have the rain; But God don't change the  
2. When na - ture lies in shad - ow On damp and cloud - y days, Don't blame the sun, good  
3. Take sun - shine to your neigh - bor, In all you do or say; Have sun - shine in your



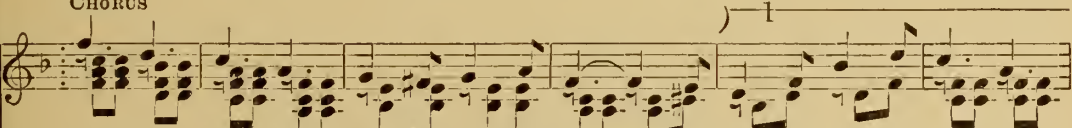
weath - er Be - cause the folks com - plain. Don't waste your time in grumb - ling, Nor  
peo - ple, But loan a few bright rays. The sun is al - ways shin - ing, A -  
la - bor, And sun - shine in your play. Wher - e'er the storm - cloud low - ers, Take



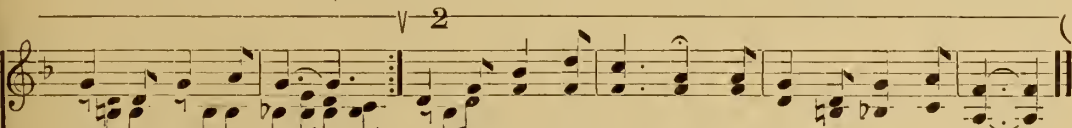
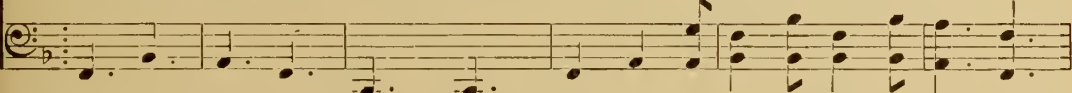
wrin - kle up your brow; Some oth - er soul has trou - ble, Most like - ly has it now.  
bove the thun - der cloud; And if your world be murk - y, The fault lies in the cloud.  
in the sun - light glow, And heav'n will show what flowers, From seeds of kind - ness grow.



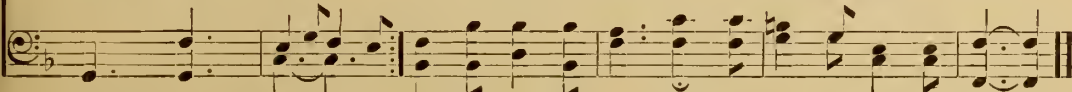
CHORUS



Sun - shine, sun - shine, Ev - 'ry ray that's thrown To light - en some - one's path - way,  
Sun - shine, sun - shine, Kind - ly word or smile, Will (Omit.....)



Bright - ens up your own... make a pleas - ant jour - ney Of man - y a wea - ry mile.

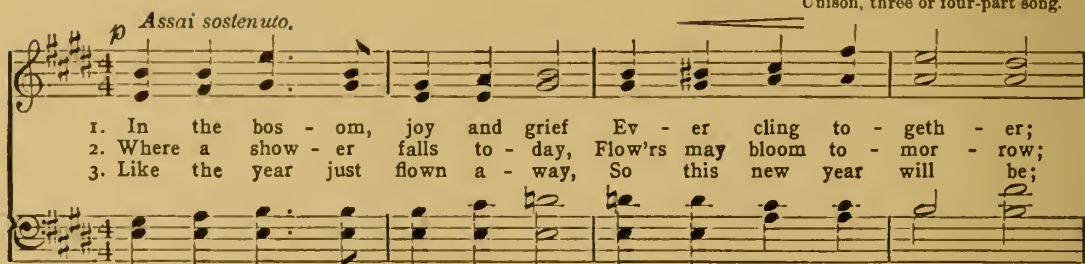




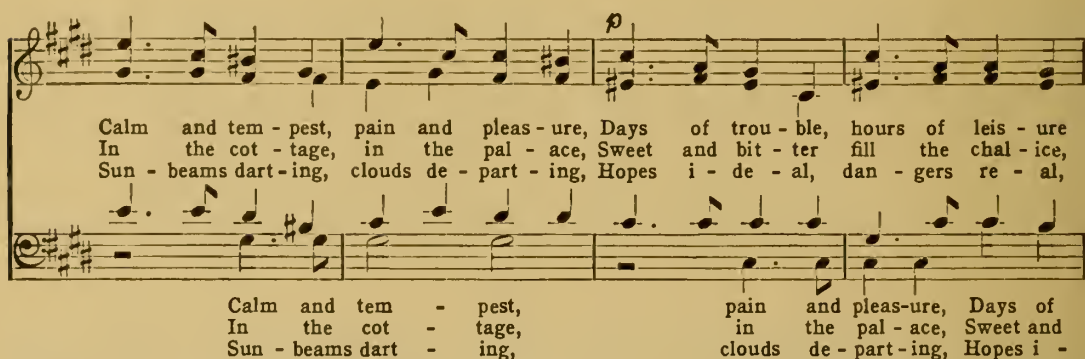
## FOR THE NEW YEAR

MENDELSSOHN, An.  
Unison, three or four-part song.

*p* *Assai sostenuto*,

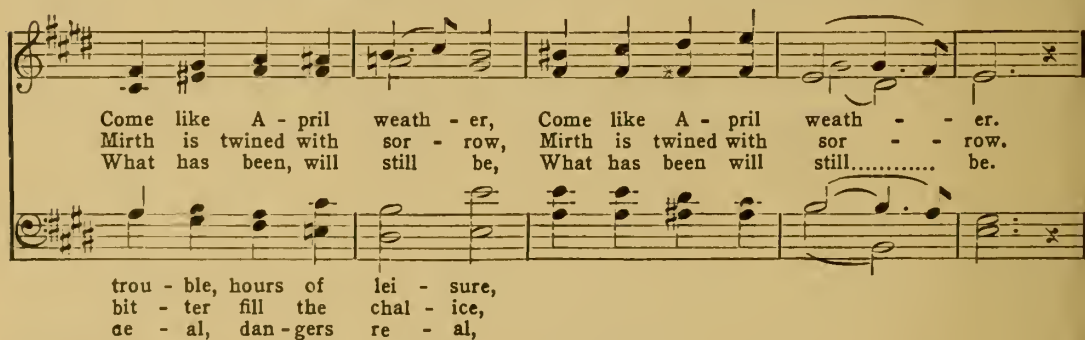


1. In the bos - om, joy and grief Ev - er cling to - geth - er;  
2. Where a show - er falls to - day, Flow'rs may bloom to - mor - row;  
3. Like the year just flown a - way, So this new year will be;



Calm and tem - pest, pain and pleas - ure, Days of trou - ble, hours of leis - ure  
In the cot - tage, in the pal - ace, Sweet and bit - ter fill the chal - ice,  
Sun - beams dart - ing, clouds de - part - ing, Hopes i - de - al, dan - gers re - al,

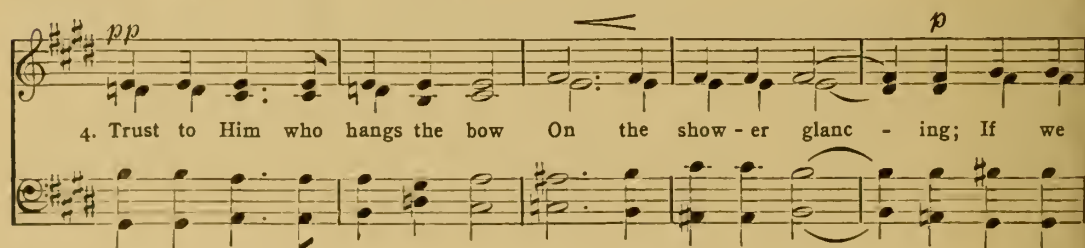
Calm and tem - pest, pain and pleas - ure, Days of  
In the cot - tage, in the pal - ace, Sweet and  
Sun - beams dart - ing, clouds de - part - ing, Hopes i -



Come like A - pril weath - er, Come like A - pril weath - er.  
Mirth is twined with sor - row, Mirth is twined with sor - row.  
What has been, will still be, What has been will still..... be.

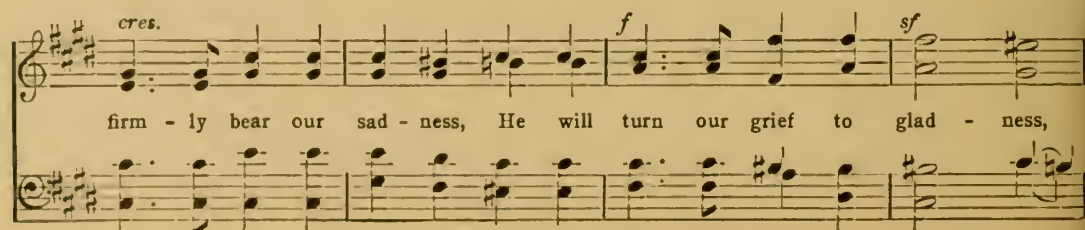
trou - ble, hours of lei - sure,  
bit - ter fill the chal - ice,  
ae - al, dan - gers re - al,

*pp*



4. Trust to Him who hangs the bow On the show - er glanc - ing; If we

*cres.* *f* *sf*



firm - ly bear our sad - ness, He will turn our grief to glad - ness,



*p*

In the days ad - vanc - ing, In the days ad - vanc - - ing.

## WELCOME, SWEET SPRINGTIME

(52)

Arr. from "Melody in F," RUBINSTEIN

*Brighly.* UNISON.

1. Wel - come, sweet spring-time! We greet thee in song, Mur - murs of  
2. Wel - come, dear spring-time, What plea - sure is ours, Win - ter has

glad - ness fall on the ear,..... Voic - es long hushed now their full notes pro-long,....  
gone to far a - way climes,... Flow - ers are wait - ing for thee in the bowers,

*rit.* *a tempo.*

Ech - o - ing far and near. Sun - shine now wakes all the  
Long - ing to be thine own. Brook - lets are whis - p'ring as

flow - 'rets from sleep, Joy - giv - ing in - cense floats on the  
on - ward they flow, Songs of de - light at thy glad re -

## WELCOME, SWEET SPRINGTIME.

air;..... Snow - drop and prim - rose doth tim - id - ly peep,.....  
turn;..... Bound - less the wealth thou in love dost be - stow,.....

*rit.* Hail - ing the glad new year. *a tempo.* Balm - y and life - giv - ing  
Ev - er with lav - ish hand. How na - ture loves thee, each

breez - es are blow - ing, Swift - ly to na - ture new vig - or be - stow - ing.  
glad voice dis - clos - es, Her - ald thou art of the time of the ros - es.

*espress.* *p rall.*  
Ahl how my heart beats with rap - ture a - new, As Earth's fair - est beau - ties a -

*p a tempo.*  
gain meet my view. Sing, then, ye birds, raise your voic - es on high,

## WELCOME, SWEET SPRINGTIME

*rit. a tempo. cres.*

Flow - 'rets a - wake ye! burst in - to bloom; Spring - time is come, and sweet

*rall. largement. ad lib.*

sum - mer is nigh,..... Sing, then, ye birds, O sing.....

*f*

Sum - mer is nigh,..... sweet sum - mer is

nigh, ..... Sweet sum - mer, sweet sum - mer..... is nigh, Sweet

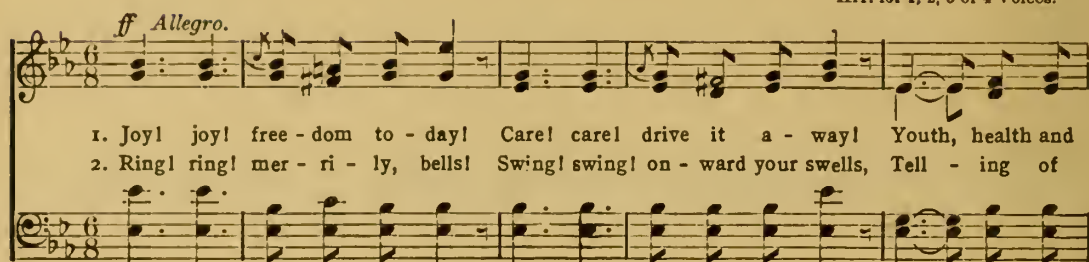
sum - mer is nigh, sweet sum - mer is nigh, Sweet sum - mer, sweet sum - mer is nigh.



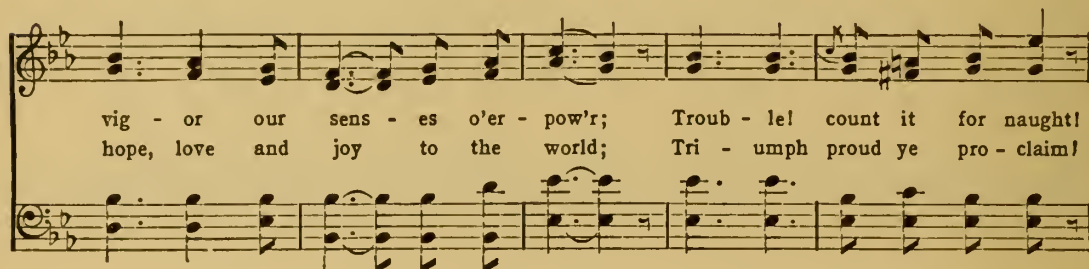
## JOY! JOY! FREEDOM TO-DAY!

Arr. for 1, 2, 3 or 4 Voices.

*ff Allegro.*

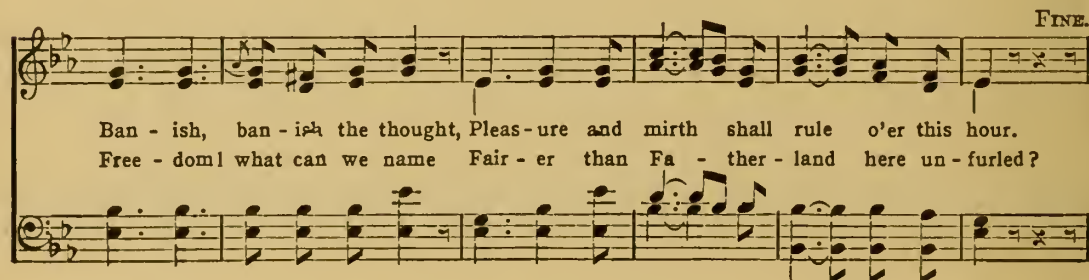


1. Joy! joy! free-dom to-day! Care! care! drive it a-way! Youth, health and  
2. Ring! ring! mer-ri-ly, bells! Swing! swing! on-ward your swells, Tell-ing of



vig-or our sens-es o'er-pow'r; Troub-le! count it for naught!  
hope, love and joy to the world; Tri-umph proud ye pro-claim!

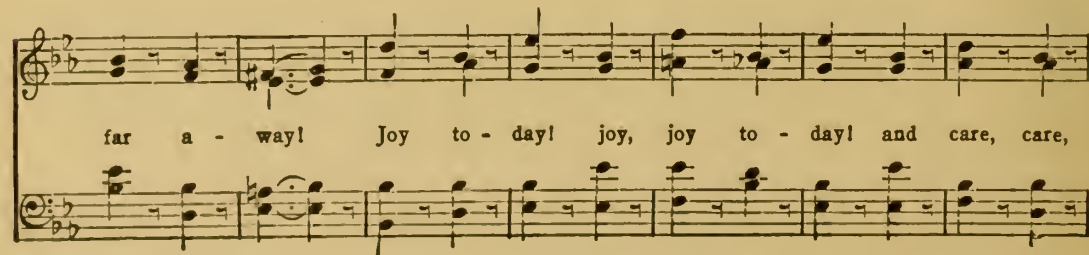
FINE.



Ban-ish, ban-ish the thought, Pleas-ure and mirth shall rule o'er this hour.  
Free-dom! what can we name Fair-er than Fa-ther-land here un-furled?



Joy to-day! joy, joy to-day! and care, care, drive it



far a-way! Joy to-day! joy, joy to-day! and care, care,



## JOY! JOY! FREEDOM TO-DAY!

D. C.

drive, it far a - way! a - way, a - way! a - way, a - way!...

## SPRING IS HERE

(57)

Polish Air

1. Spring is here, the earth re - joi - ces, Na - ture runs with smiles to greet her;  
 2. Birds in ev - 'ry tree - top call - ing, Fill the woods with sounds of glad - ness;  
 3. Earth and heav'n lift up their voi - ces, Sun and sky, wood, field and riv - er;

Mead and hill lift up their voi - ces, Buds and flow'rs come forth to meet her!  
 Hark! the thrill - ing tones are fall - ing, Sad, but pleas - ant in their sad - ness.  
 At their song our heart re - joi - ces, For it all we praise the giv - er.

## CHORUS

Hap - py Spring, bright and gay! Win - ter now has passed a - way.

Hap - py Spring, bright and gay! Win - ter now has passed a - way.

## SPRING SONG

MAY A. INGENTHRON

"Mendelssohn" Arr. by FRANK R. RIX

Balm - y breathing ver - nal air, a - gain re - turn - ing, Fill - ing all our

The first system of musical notation for 'Spring Song'. It consists of a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter rest, and continues with a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

hearts with min - gled joy and yearn - ing; In soft - est rain the

The second system of musical notation. The vocal melody continues with a quarter note D5, followed by eighth notes E5, F5, and G5, then a quarter rest, and continues with a series of eighth and quarter notes. The piano accompaniment continues with the same eighth-note bass line and chords.

i - cy fields a con - queror know, In wood - land haunts ar - bu - tus peeps from

The third system of musical notation. The vocal melody continues with a quarter note A5, followed by eighth notes B5, C6, and D6, then a quarter rest, and continues with a series of eighth and quarter notes. The piano accompaniment continues with the same eighth-note bass line and chords.

snow. The cow - slip gilds the mead - ow dim, Pale prim - rose at the

The fourth system of musical notation. The vocal melody continues with a quarter note E6, followed by eighth notes F6, G6, and A6, then a quarter rest, and continues with a series of eighth and quarter notes. The piano accompaniment continues with the same eighth-note bass line and chords.

riv - er's brim, In beau - ty blooms a - new, The ver - dure's ten - der hue En -

The fifth system of musical notation. The vocal melody continues with a quarter note B6, followed by eighth notes C7, D7, and E7, then a quarter rest, and continues with a series of eighth and quarter notes. The piano accompaniment continues with the same eighth-note bass line and chords.

rich - es all the bow'rs Now gay with bees and flow'rs; The droop-ing wil - lows

The first system of musical notation for 'Spring Song'. It consists of a treble and bass staff in G major (one sharp). The treble staff contains a melody with eighth and quarter notes. The bass staff contains a harmonic accompaniment of chords and eighth notes.

blithe dis - play Their furs on ev - 'ry spray, And saddened hearts take hope a - gain, When

The second system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. The lyrics are split across two lines.

cheer - y pipes the wren. From glade and dell, In na - ture's

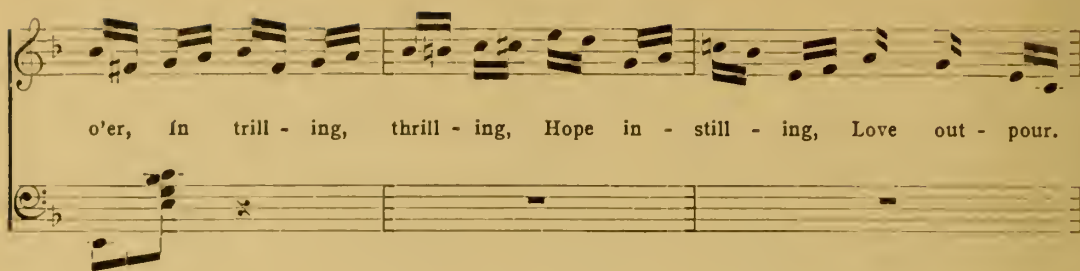
The third system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment.

spell, The song of bird, Full - toned is heard. The liq - uid

The fourth system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment.

notes,..... From joy - ous throats, To heav - en soar,..... And o'er and

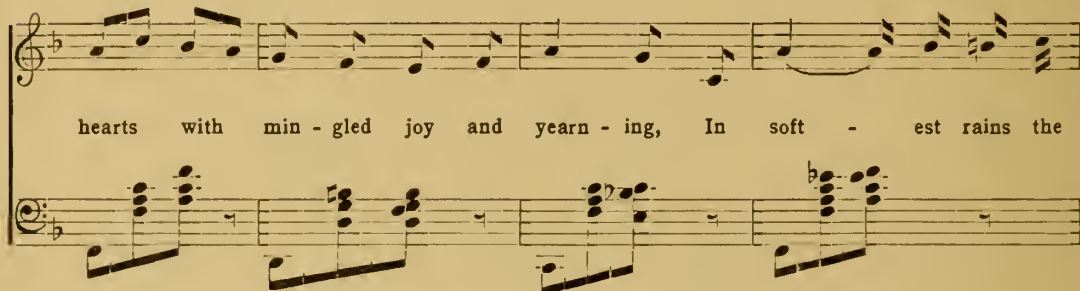
The fifth system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. The lyrics are split across two lines.



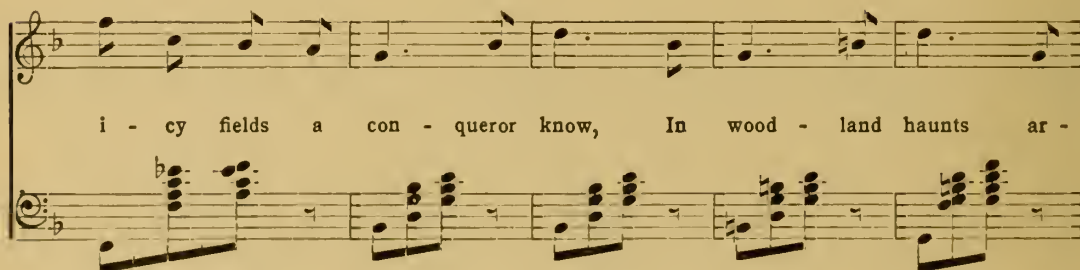
o'er, in trill - ing, thrill - ing, Hope in - still - ing, Love out - pour.



Balm - y breathing ver-nal air a - gain re - turn - ing, Fill - ing all our



hearts with min - gled joy and yearn - ing, In soft - est rains the

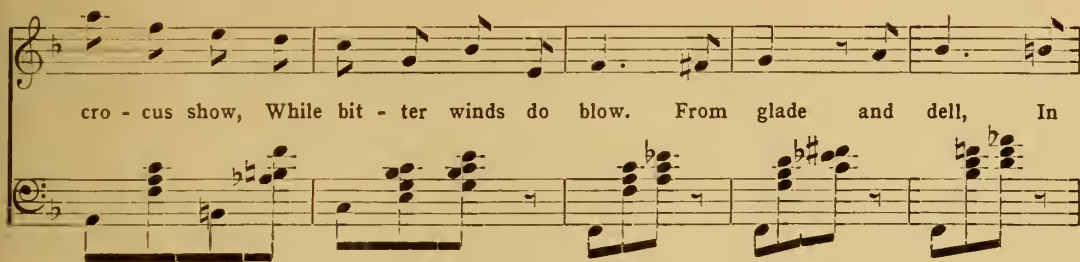


i - cy fields a con - queror know, In wood - land haunts ar -



bu - tus peeps from snow, Pal - est pe - tals all a - glow. The snow - drop and

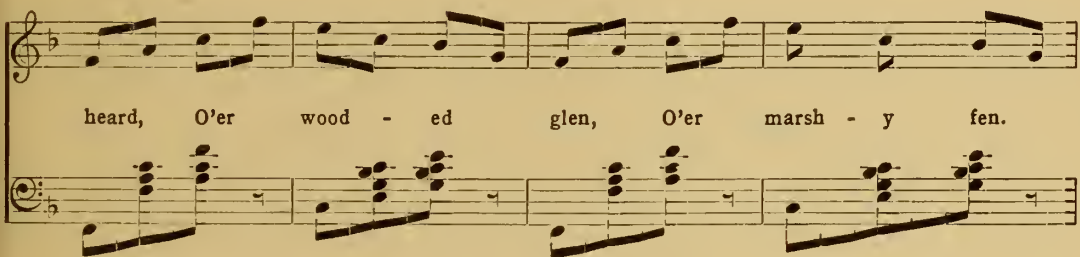




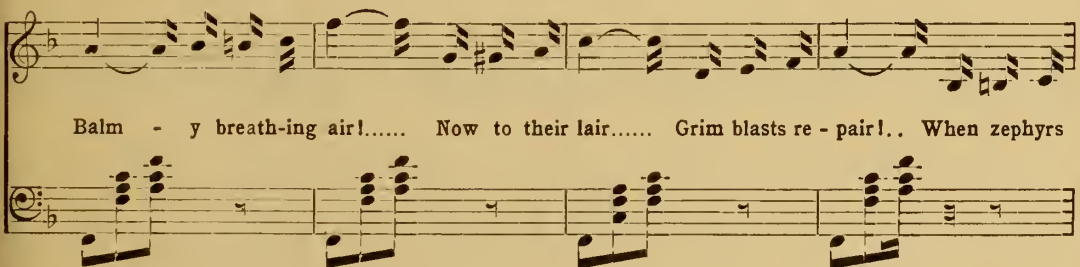
cro - cus show, While bit - ter winds do blow. From glade and dell, In



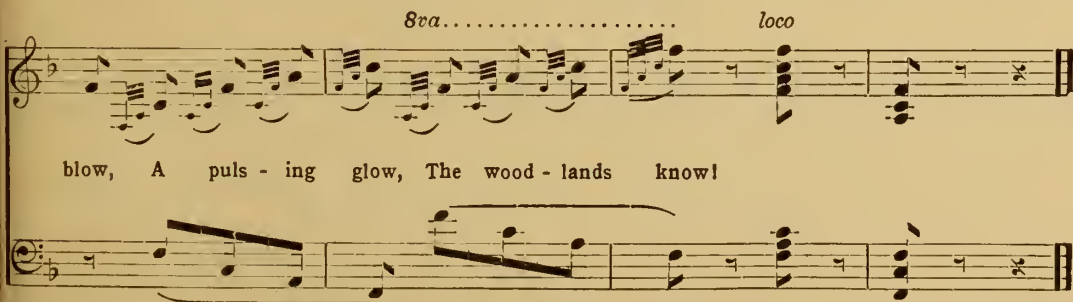
na - ture's spell, The song of bird, Full - toned is



heard, O'er wood - ed glen, O'er marsh - y fen.



Balm - y breath-ing air!..... Now to their lair..... Grim blasts re - pair!.. When zephyrs



blow, A puls - ing glow, The wood - lands know!

## SUMMER TIME

C. J. ROWE

C. PINSUTI

Sum - mer now hath come a - mong us, With its bright and gen - ial smile,

Laughing, pleas-ant, gen - ial Sum - mer, That will all our care be - guile.

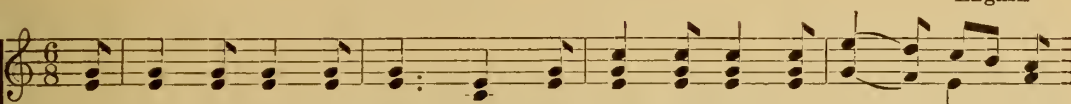
Gold - en sun - light tints the eth - er, Balm - y breez - es scent the air,

Hap - py chil - dren deck the mead - ows, Joy - ous mirth is ev - 'ry - where. Hail! hail!

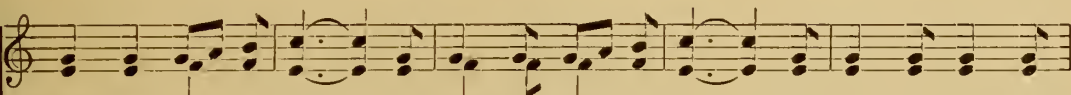
Hail! hail! glad Sum - mer time. Hail! hail! Hail! hail! glad Sum - mer time.

## HARVEST SONG

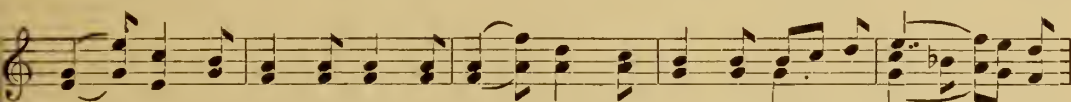
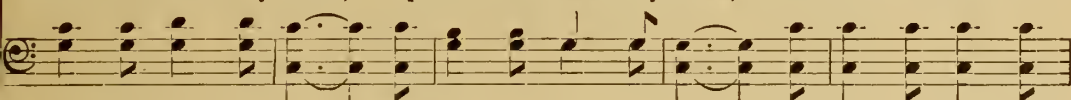
English



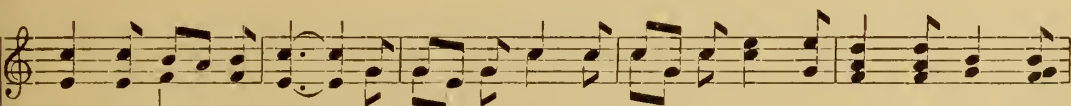
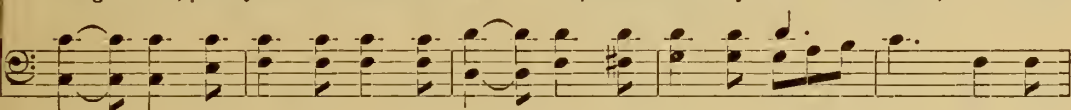
1. Thro' lanes with hedge-rows pearl - y, Go forth the reap - ers ear - ly A -  
 2. At noon they leave the mead - ow, Be - neath the friend - ly shad - ow Of  
 3. And when the west is burn - ing, From shav - en field re - turn - ing, Up -



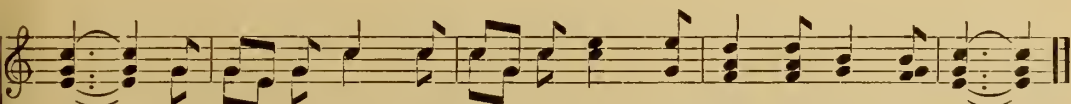
mong the yel - low corn,... A - mong the yel - low corn;... Good luck be - tide their  
 mon - arch oak to dine,... Of mon - arch oak to dine;... And mid his branch - es  
 on the wain they come,.. Up - on the wain they come,.. When all their ham - let



shear - ing, For win - ter's tide is near - ing, And we must fill the barn,..... And  
 hoar - y, Goes up the thank - ful sto - ry, The har - vest is so fine,..... The  
 neigh - bors, Re - joice to end their la - bors, With mer - ry har - vest home,..... With



we must fill the barn; Tra la la la! Tra la la la! The bus - y har - vest  
 har - vest is so fine; Tra la la la! Tra la la la! The bless - ed har - vest  
 mer - ry har - vest home; Tra la la la! Tra la la la! The joy - ous har - vest



time. Tra la la la! Tra la la la! The bus - y har - vest time....  
 time. Tra la la la! Tra la la la! The bless - ed har - vest time....  
 time. Tra la la la! Tra la la la! The joy - ous har - vest time....





## ALL AMONG THE BARLEY

ELIZABETH STERLING

English

Arr. for 1, 2, 3 or 4 Voices

*Cheerfully.*

*p*

1. Come out, 'tis now Sep - tem - ber, The hunter's moon's be - gun, And thro' the wheat-en  
 2. The Spring, she is a young maid, That does not know her mind, The Sum-mer is a  
 3. The wheat is like a rich man, That's sleek and well to do, The oats are like young

*f*

stub - ble Is heard the fre - quent gun, Come out, 'tis now Sep - tem - ber, The  
 ty - rant Of most un - right-eous kind, The Spring, she is a young maid, That  
 las - sies, With mirth and danc - ing too, The wheat is like a rich man, That

hunt-er's moon's be - gun, And thro' the wheat-en stub - ble Is heard the fre - quent gun,  
 does not know her mind, The Sum-mer is a ty - rant Of most un-right-eous kind;  
 sleek and well to do, The oats are like young las - sies With mirth and danc - ing too;

*p* *cres.*

The leaves are pal - ing yel - low, Or kind - ling in - to red, And the  
 The Au - tumn is an old friend, That loves one all he can, And that  
 The rye is like a mi - ser, That's sulk - y, lean, and small, But the

*p*

ripe and gol - den bar - ley Is hang - ing down its head. }  
 brings the hap - py bar - ley, To glad the heart of men. } All a-mong the bar - ley,  
 free and beard-ed bar - ley Is mon - arch of them all. }



Who would not be blithe, When the free and hap - py bar - ley Is smil - ing on the  
scythe? When the free and hap - py bar - ley Is smil - ing on the scythe?

*cres.*

*f*

## VERDANT GROVE, FAREWELL!

(59)

German Air

*Moderate time*

1. Ver-dant grove, fare-well to thee, Clad in ver - nal beau - ty; Thine my part-ing  
2. What de-light to lin - ger here, 'Mid the sha - dy bow - ers; From the sil - ver  
3. But the night for-bids my stay, I must leave in sor - row; To your rest ye

song shall be, 'Tis a sa - cred du - ty; Let thy war-blers' tune - ful throng.  
foun - tain clear, Cull - ing fra - grant flow - ers; Would I might with gar-lands crowned,  
birds, a - way, And dream of the mor - row. Fare ye well, ye sha - dy bow'rs,

Bear the ech-oes of my song, Far o'er hill and val - ley, Far o'er hill and val - ley.  
Breath-ing o - dors sweet a-round, Tar - ry with thee lon - ger, Tar - ry with thee lon - ger.  
With your blooming, fragrant flow'rs, Till an - oth - er meet - ing, Till an - oth - er meet - ing.

*f*

*mf*

## SNOWFLAKES

LONGFELLOW

F. H. COWEN

*Allegretto non troppo*

1. When-e'er the snow-flake leaves the sky, It turns and  
 2. And when the snow-flake finds a tree; "Good-day" it

*p* *Allegretto non troppo* L. H.

*cres.* turns to say, "good-bye! Good-bye, dear cloud, so cool and gray, Good-bye, dear  
 says, "good-day to thee! Thou art so bare and lone-ly, dear, Thou art so

*cres.* cloud so cool and gray!" Then light-ly trav-els on its way.  
 bare and lone-ly dear! I'll rest and call my com-rades here."

*poco rit.* *p a tempo*

But when a snow-flake brave and meek, Lights on a

But when a snow-flake brave and meek, Lights on..... a ros-y,

## SNOWFLAKES

ros - y maid - en's cheek, It starts— "How warm, how  
*a tempo*

ros - y maid - en's cheek, It starts— "How warm.....

*a tempo*

warm

..... and soft the day, how warm and soft the day! 'Tis Sum - mer! 'Tis

*lento* *pp*

Sum - - - mer!" And it melts, and it

*lento* *pp*

*rit.* *dim.*

melts.... a - way,..... it melts.... a - way.

*Tempo I*

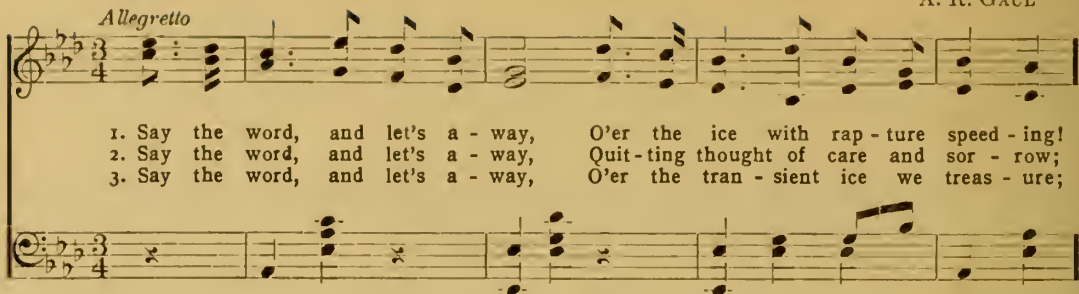
*rit.* *dim.* *pp* L. II. *ppp*

The musical score is written for voice and piano. It begins with a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "ros - y maid - en's cheek, It starts— 'How warm, how warm.....". The tempo is marked "a tempo". The piano part features a steady eighth-note accompaniment. The vocal line has some rests and a melodic line. The score continues with "warm" and "..... and soft the day, how warm and soft the day! 'Tis Sum - mer! 'Tis". The tempo is marked "lento" and the dynamics are "pp". The piano part has some triplets and a melodic line. The vocal line has some rests and a melodic line. The score continues with "Sum - - - mer!" and "And it melts, and it". The tempo is marked "lento" and the dynamics are "pp". The piano part has some triplets and a melodic line. The vocal line has some rests and a melodic line. The score continues with "melts.... a - way,..... it melts.... a - way.". The tempo is marked "rit." and "dim.". The piano part has some triplets and a melodic line. The vocal line has some rests and a melodic line. The score continues with "Tempo I". The tempo is marked "Tempo I". The piano part has some triplets and a melodic line. The vocal line has some rests and a melodic line. The score continues with "L. II." and "ppp". The tempo is marked "L. II." and "ppp". The piano part has some triplets and a melodic line. The vocal line has some rests and a melodic line.



## SKATING

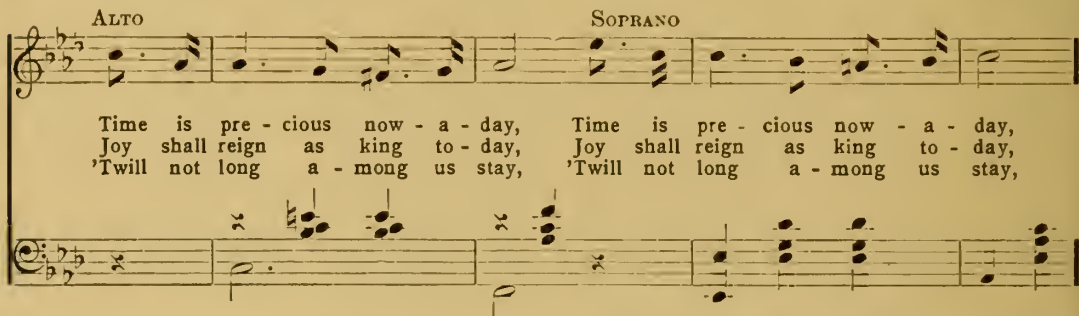
A. R. GAUL

*Allegretto*


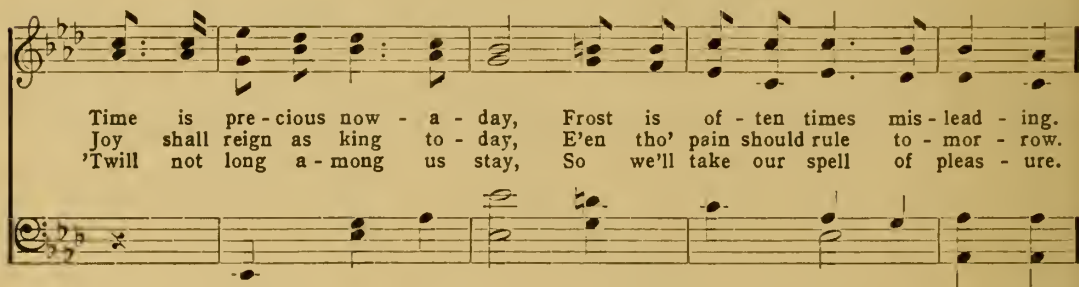
1. Say the word, and let's a - way, O'er the ice with rap - ture speed - ing!  
 2. Say the word, and let's a - way, Quit - ting thought of care and sor - row;  
 3. Say the word, and let's a - way, O'er the tran - sient ice we treas - ure;

ALTO

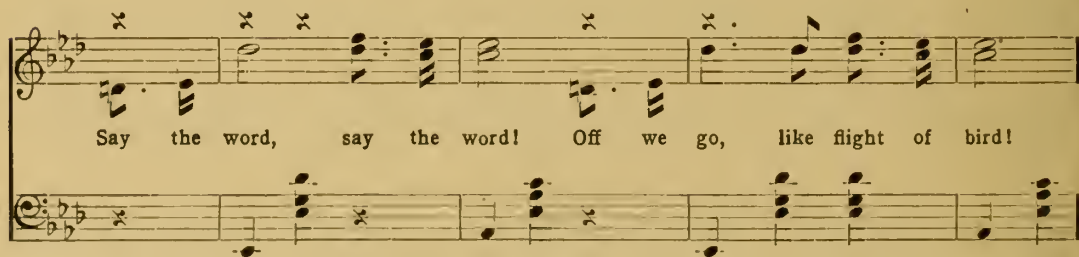
SOPRANO



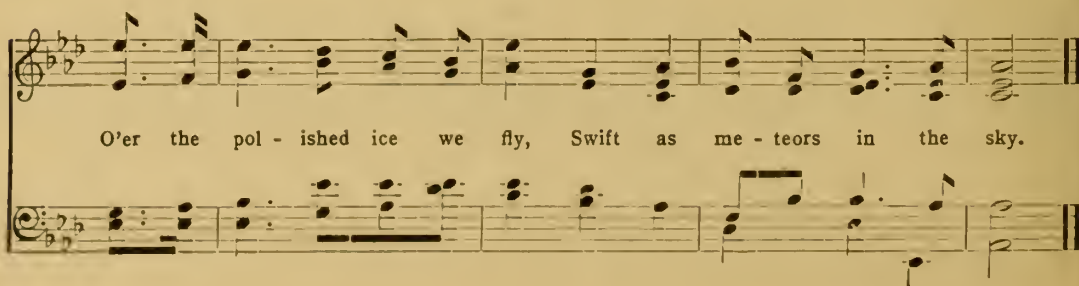
Time is pre - cious now - a - day, Time is pre - cious now - a - day,  
 Joy shall reign as king to - day, Joy shall reign as king to - day,  
 'Twill not long a - mong us stay, 'Twill not long a - mong us stay,



Time is pre - cious now - a - day, Frost is of - ten times mis - lead - ing.  
 Joy shall reign as king to - day, E'en tho' pain should rule to - mor - row.  
 'Twill not long a - mong us stay, So we'll take our spell of pleas - ure.



Say the word, say the word! Off we go, like flight of bird!



O'er the pol - ished ice we fly, Swift as me - teors in the sky.



## ODE TO WASHINGTON'S BIRTHDAY

O. W. HOLMES

*Allegro.*

FRANK R. RIX

Arr. for Unison or 4 Voices

1. Wel - come to the day re - turn - ing, Dear - er still as a - ges flow,  
 2. Hear the tale of youth - ful glo - ry, While of Britain's res - cued band,  
 3. "By the name that you in - her - it, By the suf - f'rings you re - call,

While the torch of faith is burn - ing, Long as Free - dom's al - tars glow,  
 Friend and foe re - peat the sto - ry, Spread his fame o'er sea and land,  
 Cher - ish the fra - ter - nal spir - it, Love your coun - try first of all!

*rall.* Long as Free - dom's al - tars glow. See the he - ro whom it gave us,  
 Spread his fame o'er sea and land. See the throne - less lead - er seat - ed,  
 Love your coun - try first of all! List - en not to i - dle ques - tions,

*a tempo.*

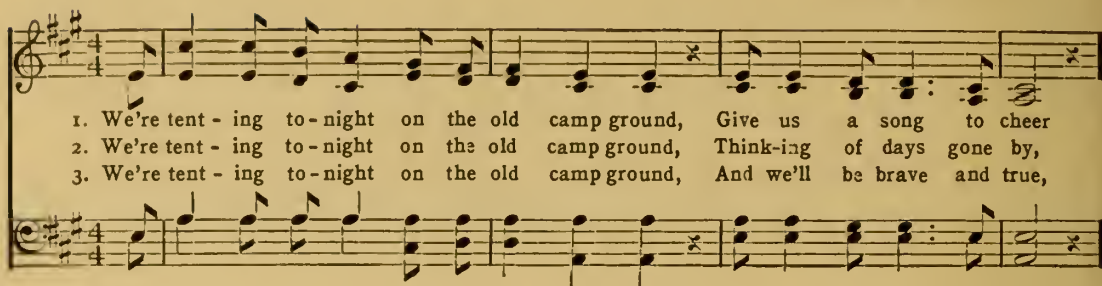
**PARTS.**  
 Slumb'ring on a moth - er's breast, For the arm he stretch'd to save us, Be its morn for -  
 Rul - er by a peo - ple's choice; See the Patriot's task com - plet - ed, Hear the Fa - ther's  
 If its bands may be un - tied, Doubt the pa - triot whose sug - ges - tions Strive a na - tion

*più rall.* ev - er blest, For the arm he stretch'd to save us, Be its morn for - ev - er blest.  
 dy - ing voice, See the Pa - triot's task com - plet - ed; Hear the Fa - ther's dy - ing voice.  
 to di - vide! By the name that you in - her - it, Love your coun - try first of all."

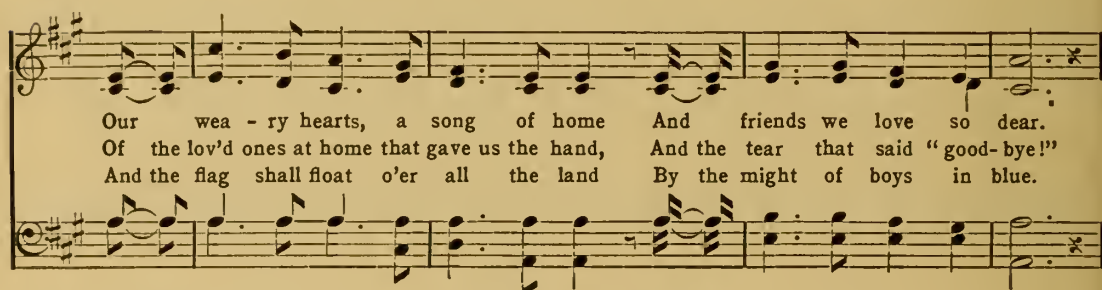
*a tempo.*

## TENTING TO-NIGHT

WALTER KITTREDGE

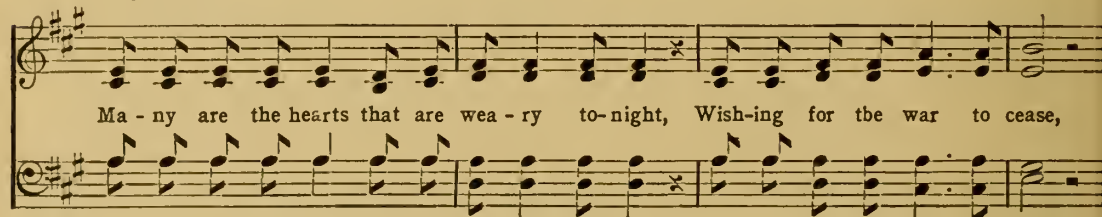


1. We're tent - ing to - night on the old camp ground, Give us a song to cheer  
 2. We're tent - ing to - night on the old camp ground, Think - ing of days gone by,  
 3. We're tent - ing to - night on the old camp ground, And we'll be brave and true,

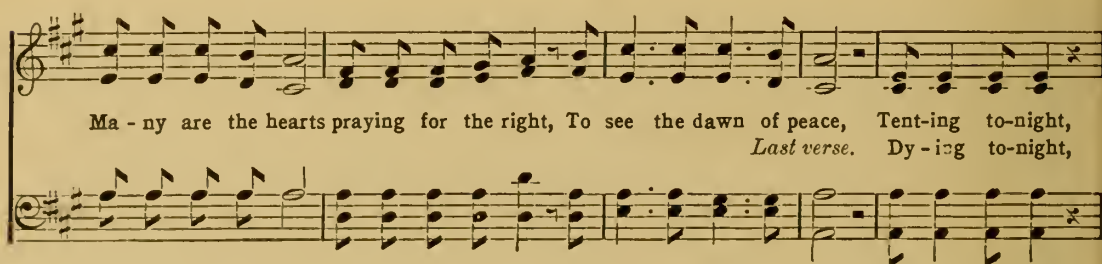


Our wea - ry hearts, a song of home And friends we love so dear.  
 Of the lov'd ones at home that gave us the hand, And the tear that said "good-bye!"  
 And the flag shall float o'er all the land By the might of boys in blue.

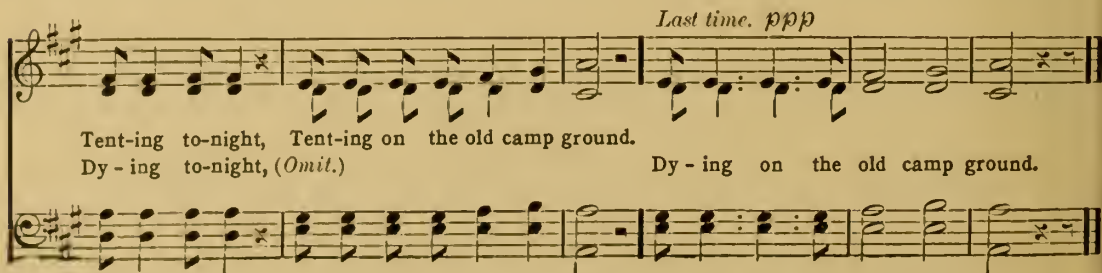
## Chorus.



Ma - ny are the hearts that are wea - ry to - night, Wish - ing for the war to cease,



Ma - ny are the hearts praying for the right, To see the dawn of peace, Tent - ing to - night,  
*Last verse.* Dy - ing to - night,



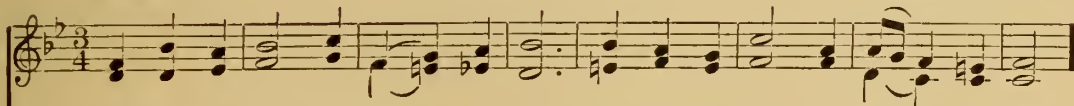
*Last time. ppp*  
 Tent - ing to - night, Tent - ing on the old camp ground.  
 Dy - ing to - night, (*Omit.*) Dy - ing on the old camp ground.

## NOT COSTLY DOMES

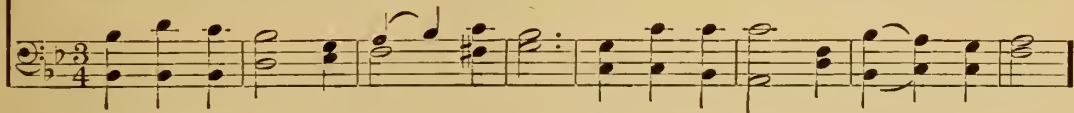
MEMORIAL DAY

S. H. SMITH

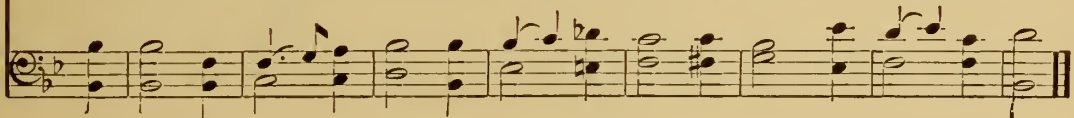
Arr. fr. BEETHOVEN



1. Not cost-ly domes, nor mar - ble tow'rs, Shall mark where friend-ship comes to weep;
2. They rest in man - y a shad-ed vale By and be - neath the sound - ing sea;
3. They gained what their am - bi - tion craved, Free-dom and love to all to bring;
4. Blest be the land for which they fought, The land where Free-dom's ban - ners wave;

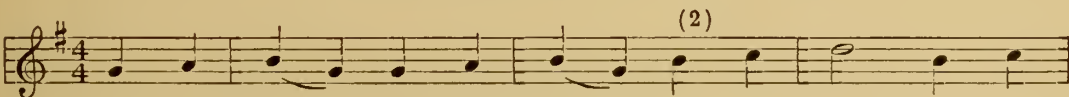


Let clus-t'ring vines and fra-grant flow'rs Tell where the na - tion's he - roes sleep.  
 The for - est winds their re - quiem wail, The glo - rious sons of Lib - er - ty.  
 And peace o'er all the land they saved Broods like the dove with shel - t'ring wing.  
 The land by blood and treas - ure bought, Where dwell the free, where sleep the brave.



## CHRISTMAS BELLS

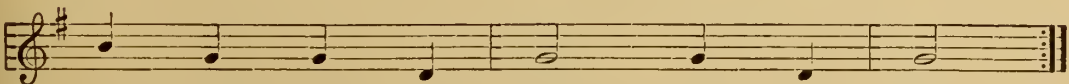
ROUND IN TWO PARTS



Christ - mas bells, Christ - mas bells, Hear them ring, hear them



ring, From the bel - fry stee - ple, from the bel - fry



stee - ple, Ding, dong, ding, ding, dong, ding.



## SILENT HEROES

Songs for Special Days

"Chimes of Normandy," PLANQUETTE

1. Be - hold their sa - bres notch'd in bat - tle, Their ar - mor dimm'd by many a field,  
 2. Your swords may rust, your spears be shiver'd; 'Tis oth - er times with us to - day

On each hau - berk and on each shield, Me - thinks I hear the i - ron rat - tle!  
 Than when pay - nims in dis - ar - ray, Be - fore your on - set bent and quiv - er'd!

Fade - less laur - el will be your due, In his - to - ry your praise be  
 Tho' we fight not for love of fame, And chiv - al - ry be now de -

spok - en; For when in fight your mail was brok - - en, For  
 part - ed, Oh, trust us, fa - thers. li - on - heart - - ed, Oh,

when in fight your mail was brok - - en, Foes found your hearts were i - ron  
 trust us, fath - ers, li - on - heart - - ed, Your spir - it lives in us the



SILENT HEROES

Chorus.

*Maestoso.*

too. Si - lent he - roes from out the  
same!

might - y past, Still o - ver your line keep - ing watch and

ward, Lo! now your sons thro' - out the com - ing years,

hand...  
Pledge you with loy - al heart and hand, heart and hand, ev - er to

keep your mem - 'ry dear.

## THE BRAVE OLD OAK

ARBOR DAY

LODER

*With boldness and animation*

1. A song for the Oak, the brave old Oak, Who hath ruled in the green wood long, Here's  
 2. In the days of old, when the spring with gold Was light - ing his branch - es grey, Thro' the  
 3. He saw the rare times, when Christmas chimes Were a mer - ry sound to hear, And the

health and re - nown to his broad, green crown, And his fif - ty arms so strong! There's  
 grass at his feet crept maid - ens sweet, To gath - er the dew of May; And  
 Squire's wide hall, and the eot - tage small, Were full of hon - est cheer; Now

fear in his frown when the sun goes down, And the fire in the west fades out, And he  
 all that day; to the re - bee gay, They frolicked with love - some swains, They are  
 gold hath the sway we all o - bey, And a ruth - less king is he; But he

*ad lib.*  
 show - eth his might on a wild mid - night, When storms thro' his branch - es shout.  
 gone, they are dead, in the church - yard laid, But the tree he still re - mains.  
 nev - er shall send our an - cient friend To be tossed on the storm - y sea.  
*rit.*

## FAREWELL TO THE FOREST

(Upper three voices may be sung as a 3-part song, with bass optional.)

MENDELSSOHN, arr

*p Andante.*

1. Thou for - est broad and sweep - ing, Fair work of na - ture's God, Of all my joy and  
 2. Who right - ly scans thy beau - ty, A sol - emn word shall read, Of love, of truth and  
 3. Ah! soon must I for - sake thee, My own, my shel - t'ring home, In sor - row soon be -

*p* *cres*

weep - ing, The con - se - crate a - bodel! Yon world de - ceiv - ing ev - er,  
 du - ty, Our hope in time of need. And I have read them oft - en,  
 take me, In yon vain world to roam. And there the word re - call - ing,  
 Yon world de - ceiv - ing ev - er,  
 And I have read..... them oft - en,  
 And there the word..... re - call - ing,

*pp*

Mur - murs in vain a - larms, Oh, might I wan - der nev - er, From thy pro - tect - ing  
 Those words so true and clear, What heart that would not soft - en, Thy wis - dom to re -  
 Thy sol - emn les - sons teach, 'Mid care and dan - ger fall - ing, No harm my soul shall  
 Oh, might I wan - der nev - - - er, Oh,  
 What heart that would not soft - - - en, What  
 'Mid care and dan - ger fall - - - ing, 'Mid

*dim.* *p*

From thy pro - tect - - ing arms!  
 Thy wis - dom to re - vere?  
 No harm my soul shall reach.  
 Oh, might I wan - - der  
 arms! Oh, might I wan - der nev - er, From thy..... pro - tect - ing arms!  
 vere? What heart that would not soft - en, Thy wis - - - dom to re - vere?  
 reach, 'Mid care and dan - ger fall - ing, No harm..... my soul shall reach.

might I wan - der nev - - - er, From thy pro - tect - - ing arms!  
 heart that would not soft - - - en Thy wis - dom to re - vere?  
 care and dan - ger fall - - - ing, No harm my soul shall reach.

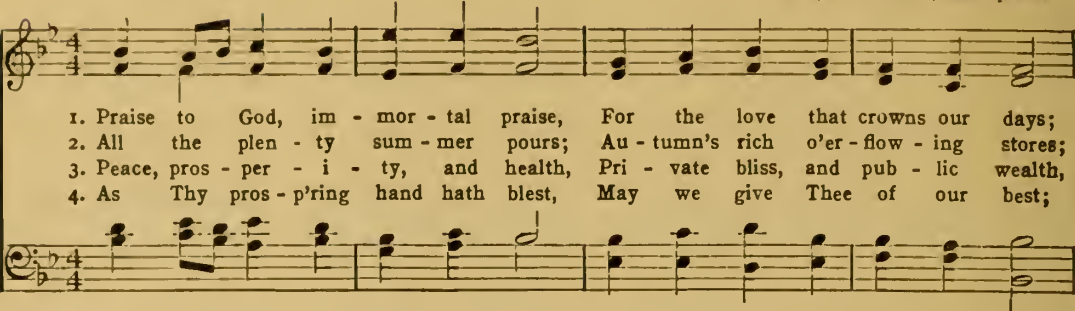


## THANKSGIVING HYMN

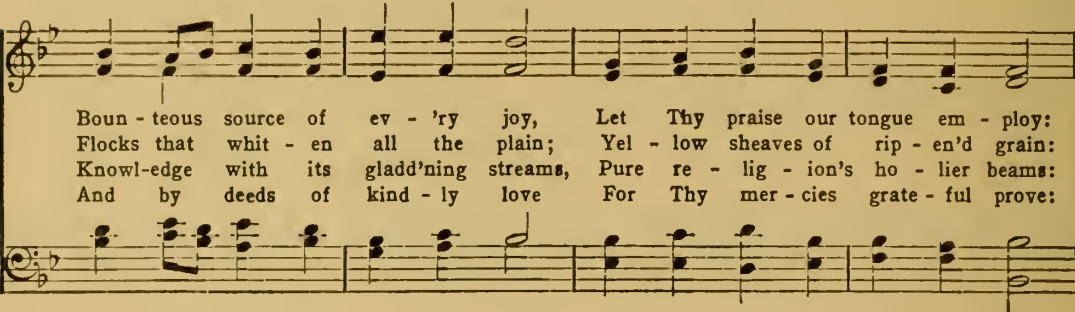
L. BARBAULD.

C. KOCHER

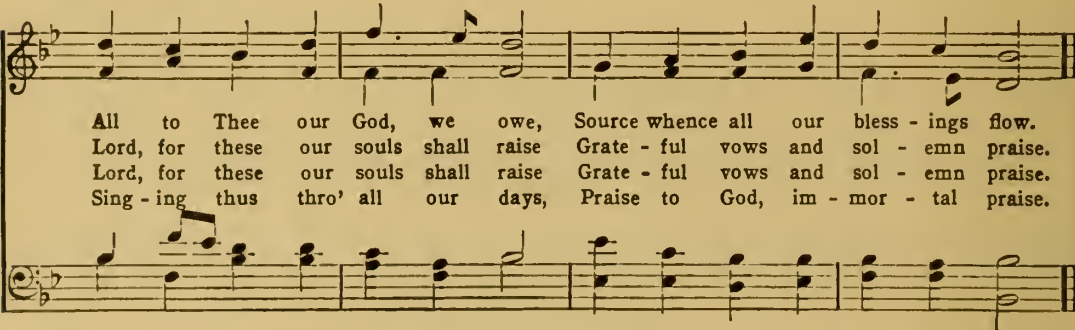
Unison, 3 or 4 Voices, Bass optional



1. Praise to God, im - mor - tal praise, For the love that crowns our days;  
 2. All the plen - ty sum - mer pours; Au - tumn's rich o'er - flow - ing stores;  
 3. Peace, pros - per - i - ty, and health, Pri - vate bliss, and pub - lic wealth,  
 4. As Thy pros - p'ring hand hath blest, May we give Thee of our best;



Boun - teous source of ev - 'ry joy, Let Thy praise our tongue em - ploy:  
 Flocks that whit - en all the plain; Yel - low sheaves of rip - en'd grain:  
 Knowl - edge with its gladd'ning streams, Pure re - lig - ion's ho - lier beams:  
 And by deeds of kind - ly love For Thy mer - cies grate - ful prove:



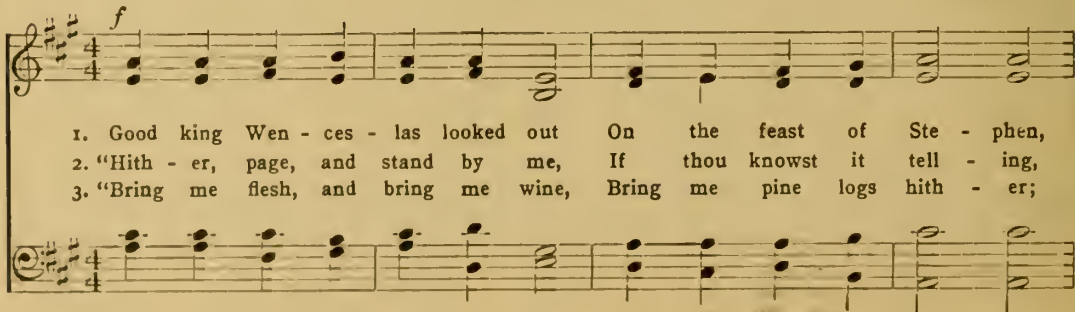
All to Thee our God, we owe, Source whence all our bless - ings flow.  
 Lord, for these our souls shall raise Grate - ful vows and sol - emn praise.  
 Lord, for these our souls shall raise Grate - ful vows and sol - emn praise.  
 Sing - ing thus thro' all our days, Praise to God, im - mor - tal praise.

(70)

## GOOD KING WENCESLAS

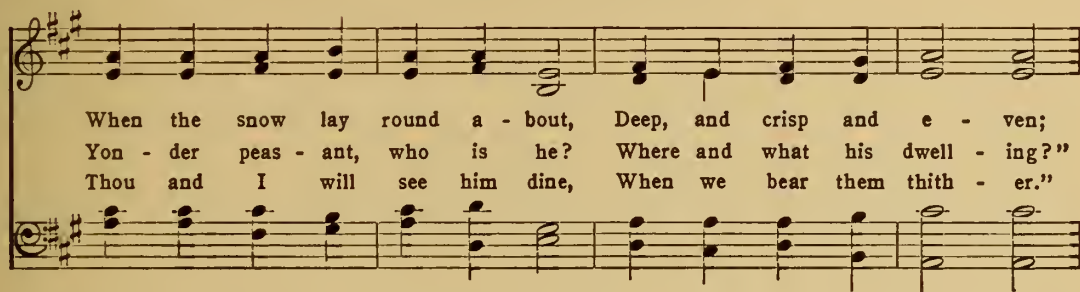
CHRISTMAS

Old Carol

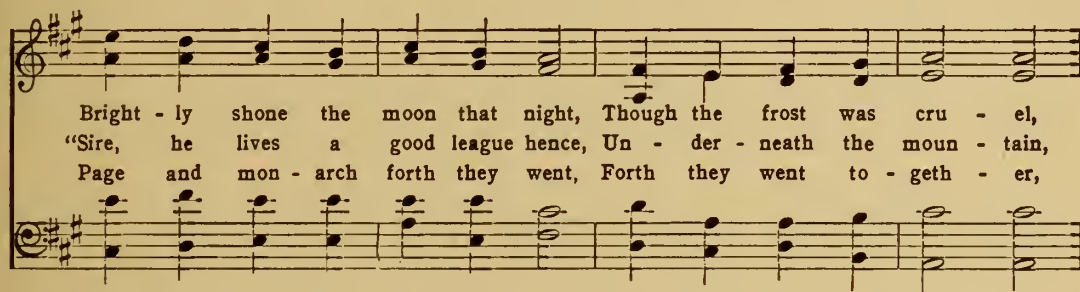


1. Good king Wen - ces - las looked out On the feast of Ste - phen,  
 2. "Hith - er, page, and stand by me, If thou knowst it tell - ing,  
 3. "Bring me flesh, and bring me wine, Bring me pine logs hith - er;

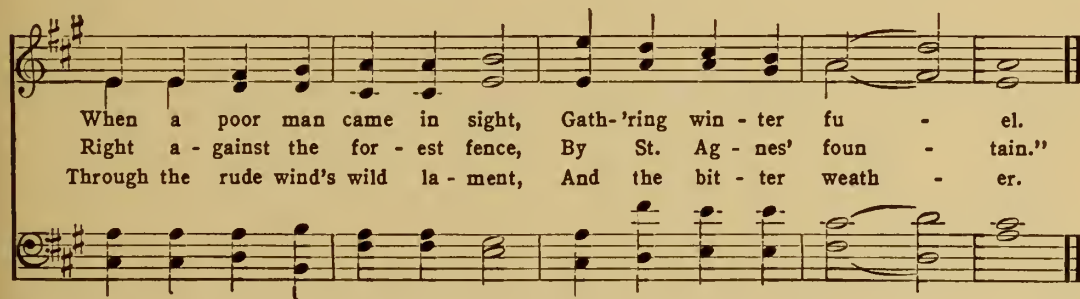




When the snow lay round a - bout, Deep, and crisp and e - ven;  
Yon - der peas - ant, who is he? Where and what his dwell - ing?"  
Thou and I will see him dine, When we bear them thith - er."



Bright - ly shone the moon that night, Though the frost was cru - el,  
"Sire, he lives a good league hence, Un - der - neath the moun - tain,  
Page and mon - arch forth they went, Forth they went to - geth - er,

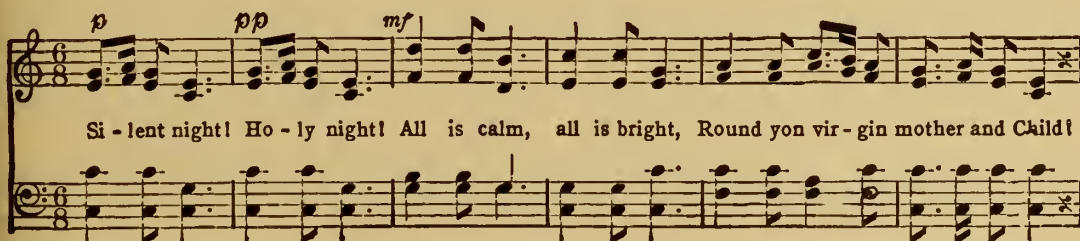


When a poor man came in sight, Gath - 'ring win - ter fu - el.  
Right a - gainst the for - est fence, By St. Ag - nes' foun - tain."  
Through the rude wind's wild la - ment, And the bit - ter weath - er.

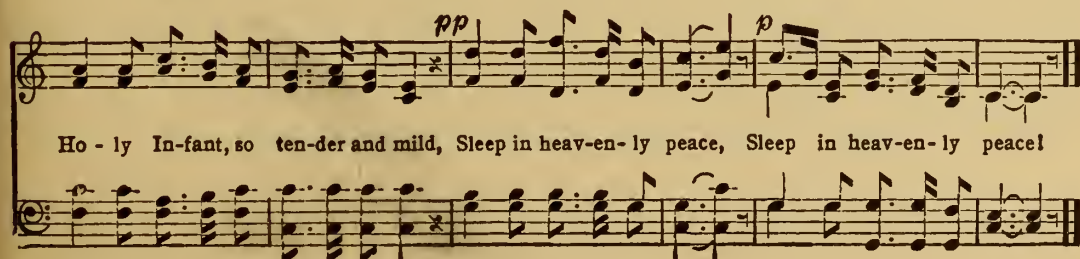
## SILENT NIGHT

(71)

MICHAEL HAYDN



*p* *pp* *mf*  
Si - lent night! Ho - ly night! All is calm, all is bright, Round yon vir - gin mother and Child!



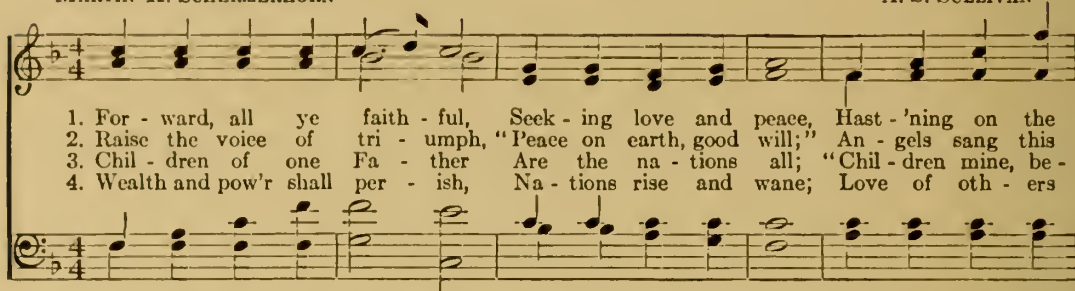
*pp* *p*  
Ho - ly In - fant, so ten - der and mild, Sleep in heav - en - ly peace, Sleep in heav - en - ly peace!

## THE SONG OF PEACE

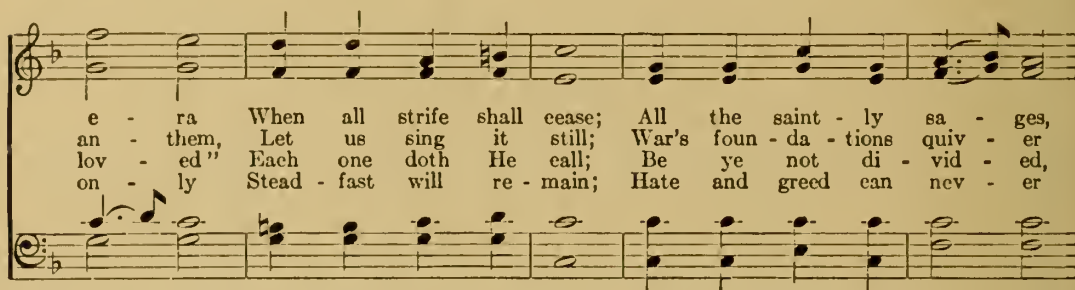
## PEACE DAY

MARTIN K. SCHERMERHORN

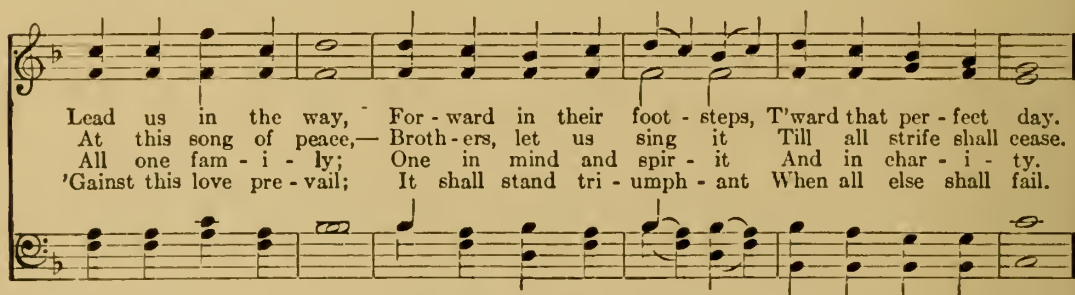
A. S. SULLIVAN



1. For - ward, all ye faith - ful, Seek - ing love and peace, Hast - 'ning on the  
 2. Raise the voice of tri - umph, "Peace on earth, good will;" An - gels sang this  
 3. Chil - dren of one Fa - ther Are the na - tions all; "Chil - dren mine, be -  
 4. Wealth and pow'r shall per - ish, Na - tions rise and wane; Love of oth - ers



e - ra When all strife shall cease; All the saint - ly sa - ges,  
 an - them, Let us sing it still; War's foun - da - tions quiv - er  
 lov - ed" Each one doth He call; Be ye not di - vid - ed,  
 on - ly Stead - fast will re - main; Hate and greed can nev - er

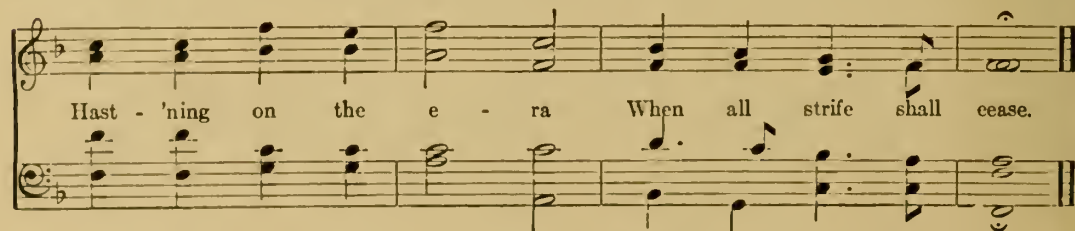


Lead us in the way, For - ward in their foot - steps, T'ward that per - fect day.  
 At this song of peace, — Broth - ers, let us sing it Till all strife shall cease.  
 All one fam - i - ly; One in mind and spir - it And in char - i - ty.  
 'Gainst this love pre - vail; It shall stand tri - umph - ant When all else shall fail.

## CHORUS



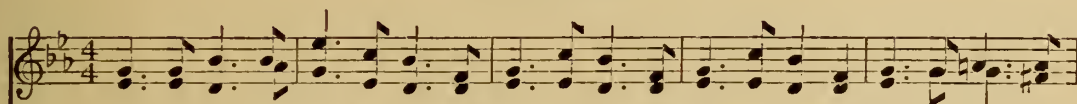
For - ward, all ye faith - ful, Seek - ing love and peace,



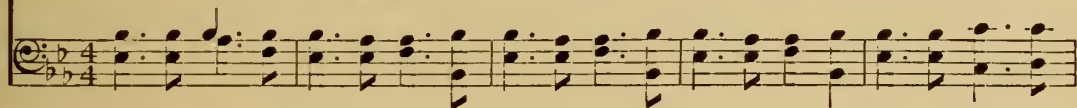
Hast - 'ning on the e - ra When all strife shall cease.

# WHEN THE CHRISTMAS BELLS ARE RINGING

## CHRISTMAS



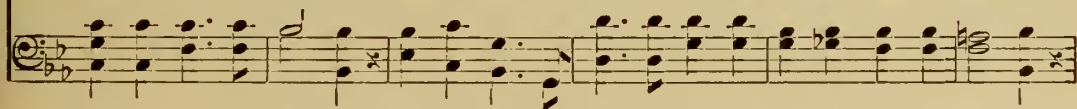
When the Christmas bells are ringing, Canst thou nought from them be gleaming Hear thou, then, the



an - gels sing-ing, Learn of them to read their mean-ing. 1. Peace from God thou dost in - her - it,  
2. Love from God will nev - er with - er,



See thou lose it nev - er: Lo, by His e - ter - nal mer - it Be at peace for - ev - er.  
Nay, is nev - er sleep-ing: Plant the tree of love to-geth - er, Thus the feast be keep-ing.



Ban - ish en - vy, ban - ish wrong, Threats and wars be end - ed; Sing with hope the an-gels' song,  
Wide - ly spreading may it grow, Blest by heav'n and light-ed; So the world like heav'n will show,



Peace o - ver earth be ex - tend - ed, Glo - ry to God in the high - est.  
Men of good will all u - ni - ted, Glo - ry to God in the high - est.



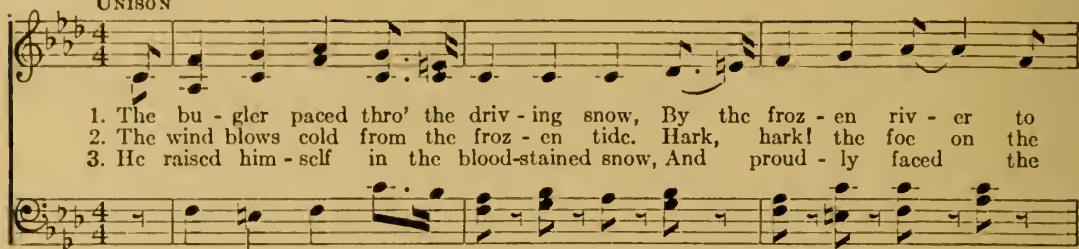


## THE BUGLER

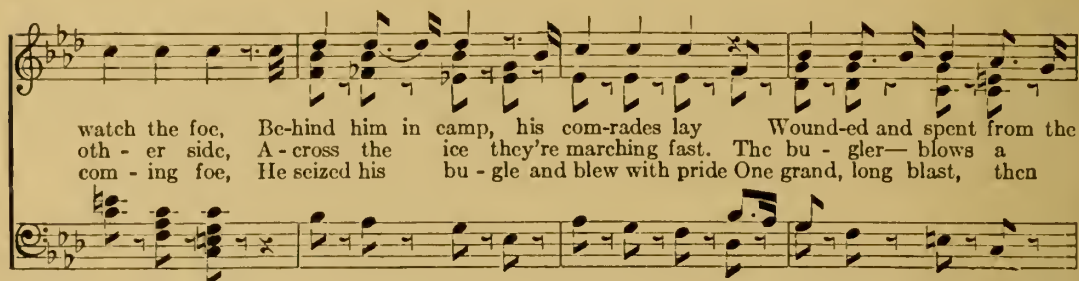
F. E. WEATHERLY

C. PINSUTI, arr.

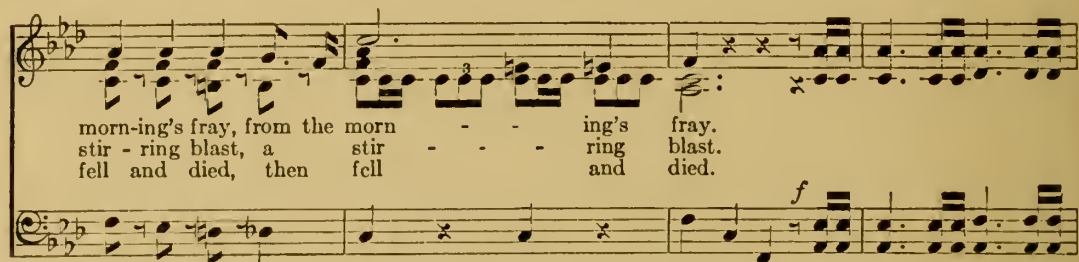
UNISON



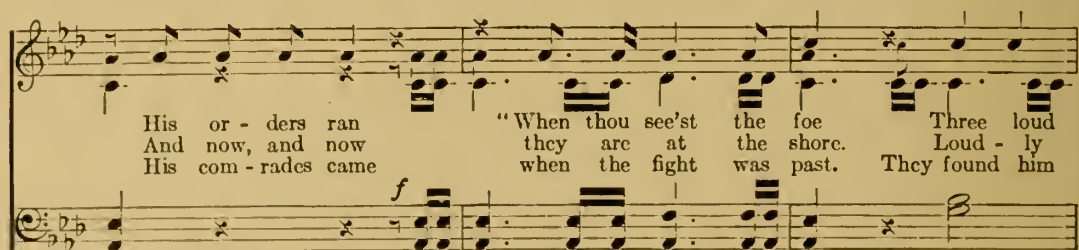
1. The bu - gler paced thro' the driv - ing snow, By the froz - en riv - er to  
 2. The wind blows cold from the froz - en tide. Hark, hark! the foe on the  
 3. He raised him - self in the blood-stained snow, And proud - ly faced the



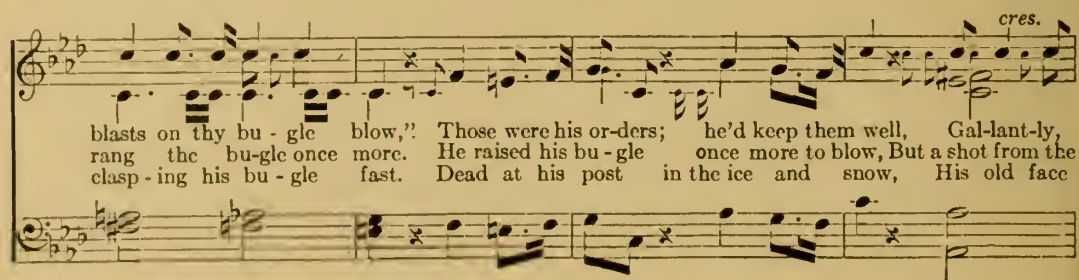
watch the foe, Be-hind him in camp, his com-rades lay Wound-ed and spent from the  
 oth - er side, A-cross the ice they're marching fast. The bu - gler—blows a  
 com - ing foe, He seized his bu - gle and blew with pride One grand, long blast, then



morn-ing's fray, from the morn - - - ing's fray.  
 stir - ring blast, a stir - - - ring blast.  
 fell and died, then fell and died.



His or - ders ran "When thou see'st the foe Three loud  
 And now, and now they are at the shore. Loud - ly  
 His com - rades came when the fight was past. They found him



blasts on thy bu - gle blow," Those were his or-ders; he'd keep them well, Gal-lant-ly,  
 rang the bu-gle once more. He raised his bu - gle once more to blow, But a shot from the  
 clasp - ing his bu - gle fast. Dead at his post in the ice and snow, His old face



## THE BUGLER

*rall.*

faith-ful-ly, till he fell.  
en - e - my laid him low.  
turned as he met, the foe.

*f* *p* *a tempo* *cres.*

*Grandioso*

Stead - y and slow, Pac - ing the snow, Stal - wart old  
There in the snow, Di - eth he low, Gal - lant old  
There let him rest, He shall be blest, Gal - lant old

Watch - ing,  
Li - eth  
Brav - est

bu - gler. Watch - ing the foe!..... Stead - y and slow,  
bu - gler. Shot by the foe,..... There in the snow,  
bu - gler. Brav - est and best,..... There let him rest,

*rit.*

Pac - ing the snow,..... Stal - wart old bu - gler, Watch - ing the  
Di - eth he low,..... Gal - lant old bu - gler, Shot by the  
He shall be blest,..... Gal - lant old bu - gler, Brav - est and

foe!  
foe!  
best!

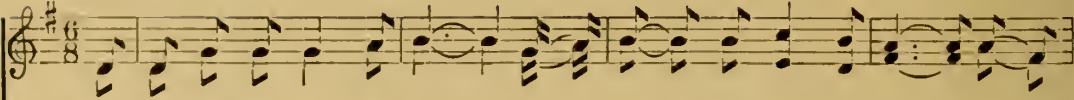
foe!  
foe!  
best!

*a tempo*

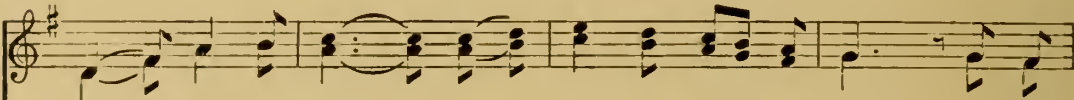
## A LIFE ON THE OCEAN WAVE

SARGENT


HENRY RUSSELL



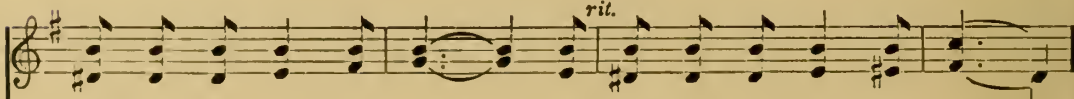
1. A life on the o - cean wave, A home on the roll - ing deep, Where  
 2. Once more on the deck I stand Of my own swift glid - ing craft, Set sail  
 3. The land is no more in view, The clouds have be - gun to frown, But with



scat - tered wa - ters rave,..... And winds their rev - els keep. Like an  
 fare - well to the land,..... The gale fol - lows far a - baft: We shoot  
 stout ship and crew,..... We'll say, let the storm come down! And the



ea - gle caged I pine, On this dull un - chang - ing shore, Oh,  
 through the spark - ling foam, Like an o - cean bird set free, And  
 song of our heart shall be, While the winds and wa - ters rave, A



give me the flash - ing breeze,.... The spray and the temp - est roar.....  
 like the sea - bird, our home..... We'll find far out on the sea.....  
 life on the heav - ing sea,..... A home on the bound - ing wave....

*a tempo*

A life on the o - cean wave, A home on the roll - ing deep, Where the

scat - tered wa - ters rave,..... And winds their rev - els keep,.....

The winds,..... the winds,..... The winds their rev - els keep,.....

The winds, the winds, The winds their rev - els keep,.....

The winds,..... the winds,.....

The winds, the winds, The winds their rev - els keep,.....

## MERRILY, MERRILY

### ROUND IN THREE PARTS

(117)

(1) (2)

Mer - ri - ly, mer - ri - ly, greet the morn; Cheer - i - ly, cheer - i - ly sound the horn.

(3) (4)

Hark! to the ech - oes, hear them play O'er hill and dale, far, far, a - way,

## THE LASS WITH THE DELICATE AIR

Dr. THOMAS ARNE 1710-1778

1. Young Mol - ly, who lives at the foot of the hill, Whose  
 2. Like sun - shine her glan - ces so ten - der - ly fall, She  
 3. So snow - y her ker - chief, so dain - ty is she, No

name ev - 'ry maid - en with pleas - ure doth fill, Of beau - ty is  
 smiles not for one but she smiles on us all, And man - y a  
 gar - land of pos - ies could pret - ti - er be. And toil - ing or

blessed with so am - ple a share, We call her the lass with the  
 heart she has eased of its care, Will bless the dear lass with the  
 rest - ing, she ev - er doth wear, Sweet charm of all maid - ens, a

del - i - cate air, With the del - i - cate  
 del - i - cate air, With the del - i - cate  
 del - i - cate air, A del - i - cate

air,... We call her the lass with the del - i - cate air.  
 air,... Will bless the dear lass with the del - i - cate air.  
 air,... Sweet charm of all maid - ens, a del - i - cate air.



## THE CLANG OF THE FORGE

HENRY VAUGHAN

PAUL RODNEY

*Allegro maestoso*

fur - nace fires are shin - ing      Thro' the dark-ness clear and bright,      For the  
har - vest moon is ris - ing      And the reap-ers pass a - long,      As

jo - vial smith is work - ing      At the vil - lage forge to - night.      Look  
home to the peace - ful vil - lage      They go with jo - cund song.      But the

up! how the sparks are fly - ing,      The iron is all a - glow:  
smith must still be work - ing,      The sparks fly all a - round:

## THE CLANG OF THE FORGE

*ff*

Clang! Clang! the an - vil rings, Clang! Clang! the ham-mer swings With  
Clang! Clang! the ham-mer swings, Clang! Clang! the an - vil rings, Till the

*rall.* *a tempo*

stead - y beat and slow, hills give back each sound, With stead-y beat and slow.  
The hills give back each sound.

*f Allegretto vivace*

Ding! dong! Join in the song, Ham-mer and an - vil bright!...

Work and sing, Make the hills ring With the clang of the forge to -

## THE CLANG OF THE FORGE

night!.... Ding! dong! Join in the song, Ham-mer and an-vil

bright!..... On moun-tain and lake The ech-oes a-wake With the

*rall.*

clang of the forge,..... With the clang of the forge..... to -

*8va.....*

*Ped.* \*

night!.....

*8va.....*

*Echo una corda rall.*

## GOOD NIGHT, LADIES

1. Good - night la - dies      Good - night la - dies!      Good - night la - dies!  
 2. Fare - well la - dies!      Fare - well la - dies!      Fare - well la - dies!  
 3. Sweet dreams la - dies!      Sweet dreams la - dies!      Sweet dreams la - dies!

We're going to leave you now.....      Mer - ri - ly we roll a - long,

Roll a - long, roll a - long, Mer - ri - ly we roll a - long, O'er the dark blue sea.

(78)

## THE LINDEN TREE

MULLER, tr.

FR. SCHUBERT

1. The Lin - den by the door - way      O'er hangs the flow - ing stream, I've  
 2. The day I wan - dered home - less,      I passed thee long - ing by, With  
 3. The cold night breeze was blow - ing,      And on its blus - t'rous tide My

dreamed be - neath its shad - ows      So man - y a hap - py dream. I've carved up - on its  
 eyes, e'en in the dark - ness      Fast closed, I knew not why; But still thy leaves were  
 hat flew far be - hind me— I dared not turn a - side. Now man - y a mile I'm



## THE LINDEN TREE

branch-es, When there I thought-less strayed; And oft in joy and  
rust-ling As if they called me, "come, Come back, be-loved com-  
part-ed From all that then were dear, But still can hear that

sor-row Found ref-uge 'neath its shade, Found ref-uge 'neath its shade.  
pan-ion Here shalt thou make thy home, Here shalt thou make thy home."  
rust-ling, 'No home thou'lt find out here, No home thou'lt find out here."

## WHO IS SYLVIA?

(78)

SHAKESPEARE

FRANZ SCHUBERT  
Arr. for 1 or 4 Voices.*Moderato.*

1. Who is Syl-via? what is she, That all our swains com-mend her?  
2. Is she kind as she is fair? For beau-ty lives with kind-ness.  
3. Then to Syl-via let us sing, That Syl-via is ex-cel-ling:

Ho-ly, fair, and wise is she; The heav'ns such grace did lend her  
To her eyes love doth re-pair, To help him of his blind-ness,  
She ex-cels each mor-tal thing Up-on the dull earth dwell-ing,

That a-dor-ed she might be. That a-dor-ed she might be.  
And, being heal'd, he there doth dwell. And, being heal'd, he there doth dwell.  
Gar-lands to her let us bring, Gar-lands to her let us bring.

## O REST IN THE LORD

Arr. and transposed, MENDELSSOHN

O rest in the Lord, wait pa-tient-ly for Him, and He shall

*p Andantino*

Rest in the Lord, wait pa - tient - ly for Him, and He, and He shall

*pp*

give thee thy heart's de - sires; O rest in the Lord, wait pa-tient-ly for

*p*

give thee thy heart's de - sires, Rest in the Lord, and wait pa-tient-ly for

Him, and He shall give thee thy heart's de - sires,..... and He shall

*cres.*

Him, and He, and He shall give thee thy heart's de - sires, and He shall

give thee thy heart's de - sires. Com - mit thy way un - to Him, and trust in

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a melodic phrase in the right hand and a supporting bass line in the left hand. The piano accompaniment consists of two staves, with the right hand playing a series of chords and the left hand providing a steady bass line. The tempo and dynamics are marked as *mf* (mezzo-forte).

give thee thy heart's de - sires. Un - to Him and trust in

Him; com - mit thy way un - to Him and trust in Him, and fret not thy -

The second system of the musical score continues the vocal and piano parts. The vocal line features a melodic phrase in the right hand and a supporting bass line in the left hand. The piano accompaniment consists of two staves, with the right hand playing a series of chords and the left hand providing a steady bass line. The tempo and dynamics are marked as *p* (piano).

- Him, com - mit thy way un - to Him and trust..... in Him, and fret not thy -

self..... be-cause of e - vil do - ers, O rest in the Lord wait pa-tient - ly for

The third system of the musical score continues the vocal and piano parts. The vocal line features a melodic phrase in the right hand and a supporting bass line in the left hand. The piano accompaniment consists of two staves, with the right hand playing a series of chords and the left hand providing a steady bass line. The tempo and dynamics are marked as *p* (piano).

self..... be-cause of e - vil do - ers, rest in the Lord, rest in the Lord, wait



## O REST IN THE LORD

Him, wait pa-tient-ly for Him, O rest in the Lord, wait pa-tient-ly for  
*rall.* *p a tempo*

pa-tient-ly for Him, for Him, rest in the Lord, wait pa-tient-ly for  
*rall.* *p a tempo*

Him, and He shall give thee thy heart's.... de-sires,..... and He shall  
*mf*

Him, and He, and He shall give thee thy heart's de-sires,..... and He shall  
*mf*

give thee thy heart's de-sires, and He shall give thee thy heart's de-  
*mf* *dim.*

give thee thy heart's de-sires, and He shall give thee thy heart's de-  
*dim.*

sires, O rest in the Lord, O rest in the Lord, and wait,.....  
*mp*

sires, O rest, rest in the Lord, O rest, rest in the Lord, and wait for

The musical score is written for voice and piano. The key signature has one flat (B-flat). The tempo and dynamics markings include 'rall.' (ritardando), 'p' (piano), 'a tempo', 'mf' (mezzo-forte), and 'dim.' (diminuendo). The lyrics are written below the vocal line, with some words appearing on both the vocal and piano staves. The piano accompaniment consists of chords and moving lines in the right and left hands.



## O REST IN THE LORD

..... wait pa - tient - ly for Him.

Him, wait pa - tient - ly for Him.

*tr.....*

The musical score for 'O REST IN THE LORD' is written for voice and piano. It features a treble and bass staff. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is simple and hymn-like, with lyrics 'wait pa - tient - ly for Him.' and 'Him, wait pa - tient - ly for Him.' The piano accompaniment includes a trill in the right hand.

## WANDERING

(90)

FR. SCHUBERT

Arr. for 1, 2, 3 or 4 Voices

1. To wan - der is the mil - ler's joy, To wan - der, to wan - der.  
 2. The wa - ter 'twas that taught us first, The wa - ter, the wa - ter,  
 3. We learn it of the mill wheels too, The mill wheels, the mill wheels.

*mf*

A worth - less mil - ler he must be Who nev - er wan - dered far and free,  
 That day and night no rest hath known, But wan - d'reth ev - er on and on,  
 They love not to be stand - ing still, But turn all day with right good will,

*p*

And wan - dered, and wan - dered, And wan - dered, and wan - dered.  
 The wa - ter! the wa - ter! The wa - ter! the wa - ter!  
 The mill wheels, the mill wheels, The mill wheels, the mill wheels.

The musical score for 'WANDERING' is written for voice and piano. It features a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is more complex than the first piece, with lyrics in three parts. The piano accompaniment includes a trill in the right hand.

4 The very stones for all their weight,  
 The mill stones, the mill stones,  
 They dance along in merry mood,  
 And would go quicker if they could,  
 The mill stones, the mill stones.

5 To wander only is my joy,  
 To wander, to wander;  
 O master mine, and mistress dear,  
 Bid me no longer linger here,  
 But wander, but wander.

## LAST NIGHT

HALFDAN KJERULF  
Arr. by FRANK R. RIX

SOP. &amp; ALTO



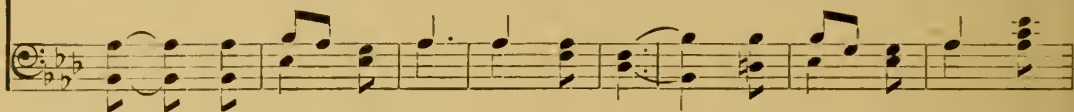
1. Last night the night - in - gale woke me, Last night when all was still, It  
2. I think of you in the day time, I dream of you by night, I  
3. Oh, think not I can for - get you, I could not, if I would. I

BASS & TENOR, *optional*

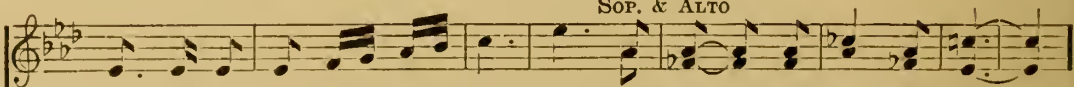
SOPRANO



sang in the gold - en moon - light, From out the wood - land hill. I  
wake... and would you were here, love, And tears are blind - ing my sight. I  
see you in all a - round me, The stream, the night, the wood. The



SOP. &amp; ALTO

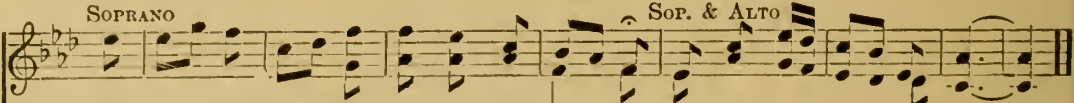


o - pened my win - dow so light - ly, And looked on the stars so true—  
hear a low breath in the lime tree, The wind is float - ing through—  
flow - ers that slum - ber so gen - tly, The stars a - bove, the blue,—



SOPRANO

SOP. &amp; ALTO



And oh! the bird was sing - ing, my dear one, Sing - ing of you, of you.  
And oh! the night is sigh - ing, my dear one, Sigh - ing for you, for you.  
Yea, heav'n it - self is pray - ing, my dear one, Pray - ing for you, for you.



## THE GAVOTTE

MAY A. INGENTHRON

"Mignon" A. THOMAS

Light - ly now the meas - ure trip,.... Quick - ened pa - ces,

The first system of musical notation for 'The Gavotte'. It consists of a treble and a bass staff in 4/4 time, with a key signature of two flats (B-flat and E-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are 'Light - ly now the meas - ure trip,.... Quick - ened pa - ces,'.

Air - y gra - ces, Smiles on rog - ish lip;... Grace - ful glide, In daint - y

The second system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are 'Air - y gra - ces, Smiles on rog - ish lip;... Grace - ful glide, In daint - y'.

pride, With soft - est glan - ces, Dart - ing lan - ces. In laugh - ter ban - ish

The third system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are 'pride, With soft - est glan - ces, Dart - ing lan - ces. In laugh - ter ban - ish'.


woe. Beau - ty gift - ed, Hands up - lift - ed, Dimpled cheeks a - glow; Slow - er

The fourth system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are 'woe. Beau - ty gift - ed, Hands up - lift - ed, Dimpled cheeks a - glow; Slow - er'.

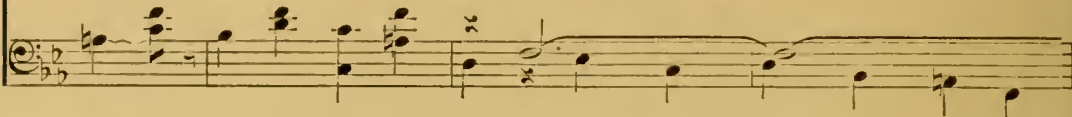
meas - ure, Height - ens pleas - ure, When all bend in court - sey low.

The fifth system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are 'meas - ure, Height - ens pleas - ure, When all bend in court - sey low.'


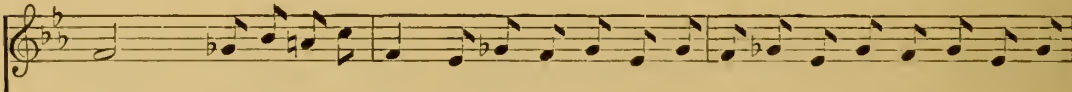
## THE GAVOTTE



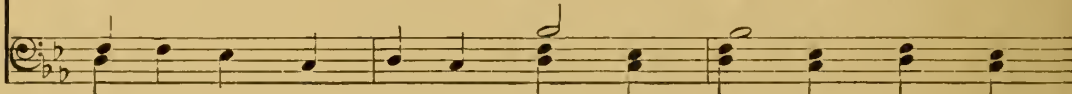
Spright-ly notes a - gain are heard, Trill-ing from the vi - o - lin like wood - land



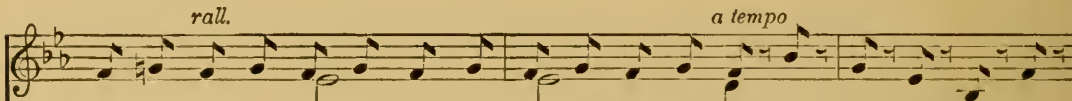

bird;... Bid all sor - row fade a - way, Dance with puls - es

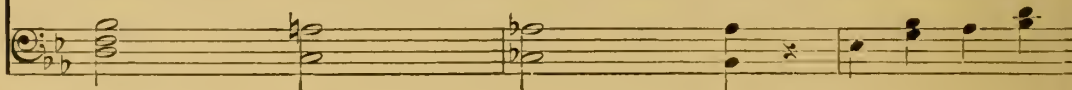

gay, Hap-py while you may. Winding thro' the dance's maze, In yel-low gleam of can-dle




*rall.* *a tempo*



blaze, Re - turn to place, In slow - er pace, And court - ly grace. A - gain the meas - ure

trip,... Quick-ened pa - ces, Air - y gra - ces, Smiles on rog - ish lip.... Grace-ful





## THE GAVOTTE

glide In dain - ty pride, With soft - est glan - ces Dart - ing lan - ces. In

laugh - ter ban - ish woe, Beau - ty gift - ed, Hands up - lift - ed, Dim-pled cheeks a -

glow: Slow - er meas - ure, Height - ens pleas - ure, When all bend in court - sey

low. With all grace and state - ly pace, Once a - gain your steps re -

trace. In soft - er strains, The mu - sic wanes, In soft - er strains It wanes.

*8va.*

## THE FOREST

MAY A. INGENTHRON

Arr. from "Martha" VON FLOWTOW

*Moderato*

At the for - est's si - lent por - tal, 'Neath the pine tree's cool - ing

shade, Comes a glimpse.... of joy im - mor - tal.

Balm for hearts with care dis-mayed. Lim - pid streams.. with laugh-ing

wa - ters; Rip - pling notes.... from wood - land glade,... Zeph - yr's

## THE FOREST

call..... to Flo - ra's daugh - ters, Heav - en's law..... have all o -

The first system of music features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with a half note, followed by eighth and sixteenth notes. The piano accompaniment consists of chords in the left hand and a steady eighth-note pattern in the right hand.

beyed.... Soul op - pressed,.. here may rest;.....

The second system continues the vocal melody and piano accompaniment. The vocal line has a half note followed by a quarter note. The piano accompaniment maintains the same rhythmic pattern.

Ah! at the for - - est's si - lent por - tal,

The third system begins with the vocal line. The piano accompaniment continues with the same rhythmic pattern.

'Neath the pine tree's cool - ing shade, Comes a glimpse.... of joy im -

The fourth system continues the vocal melody and piano accompaniment. The vocal line has a half note followed by a quarter note. The piano accompaniment maintains the same rhythmic pattern.

mor - tal, Balm for hearts with care dis - mayed.

The fifth system concludes the vocal melody and piano accompaniment. The vocal line has a half note followed by a quarter note. The piano accompaniment maintains the same rhythmic pattern.

## OVER THE SUMMER SEA

Air, "Rigoletto," VERDI

The first system of musical notation consists of a vocal line and a piano accompaniment line. The vocal line is in G major (one sharp) and 3/4 time. It begins with a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment is in G major and 3/4 time, starting with a piano (*p*) dynamic and a *marcato* tempo marking. It features a steady eighth-note accompaniment pattern.

The second system continues the vocal and piano parts. The vocal line has a half note G, a quarter note A, and a half note B. The piano accompaniment continues with the same eighth-note pattern.

1. O - ver the
2. List to my
3. Hark to the

The third system continues the vocal and piano parts. The vocal line has a half note G, a quarter note A, and a half note B. The piano accompaniment continues with the same eighth-note pattern.

sum - mer sea, With light hearts gay and free, Joined by glad min-strel - sy,  
 roun-de - lay As we glide on our way, Ne'er will my love de - cay,  
 bird on high, Far in yon a - zure sky, Fling - ing sweet mel - o - dy

The fourth system continues the vocal and piano parts. The vocal line has a half note G, a quarter note A, and a half note B. The piano accompaniment continues with the same eighth-note pattern.

Gai - ly were roam - ing; Swift flows the rip-pling tide, Light - ly the  
 Ne'er will I leave thee. While o'er the wa - ters deep Our oars now  
 Each heart to glad - en. "Come," its song seems to say, "Ban - ish dull



## OVER THE SUMMER SEA

zeph - yrs glide; Round us on ev - 'ry side. Bright crests are foam - ing,  
gai - ly sweep, True in the time they keep, What then can grieve thee,  
care a - way, Nev - er let sor - row stay Brief joy to sad - den,"

Fond hearts en - twin - ing, Cease all re - pin - ing, Near us is

shin - ing Beau - ty's bright smile.

Beau - ty's bright smile. Smile. Ah!.....

*Sop., alone* *p* *cres.*

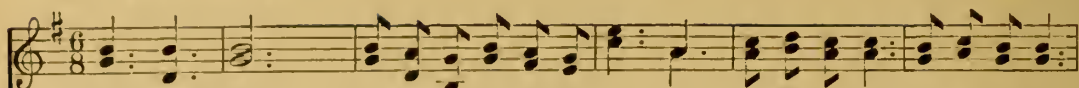
cen - - - do *Both, Sop. & Alto* *f*

Beau - ty's bright smile.

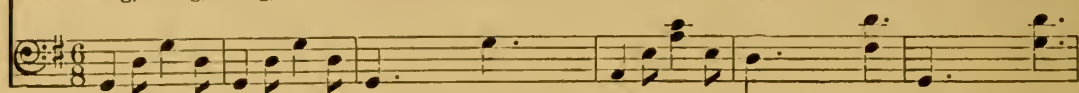

## SWING SONG

G. CLIFTON BINGHAM

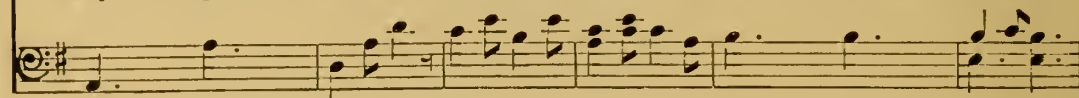

F. N. LOHR



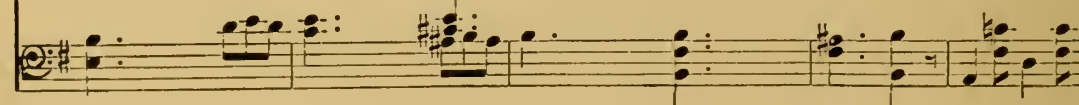
1. Swing, swing, swing,      Un - der the ap - ple bough's shadow,      Song of bird nigh, Moon in the sky.  
2. Swing, swing, swing,      Smile all for - get - ful of sor - row,      Sing while we may, Laughter today,

Soft summer's haze on the mead - ow. Swing, swing, swing,      While with a mur - mur - ous sigh - ing,  
May be a sigh e'er to - mar - row. Swing, swing, swing,      Ev - er the hours that are sweetest,

Trem - u - lous trees move in the breeze, Low to its mu - sic re - ply - ing. Swing, swing,  
Gone e'er we know whith - er they go, They are the hours that are fleet - est. Swing, swing.



swing.....

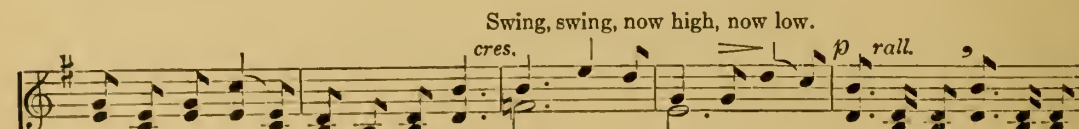


Swing, swing, swing.....      Let the world ebb, Let the world flow,

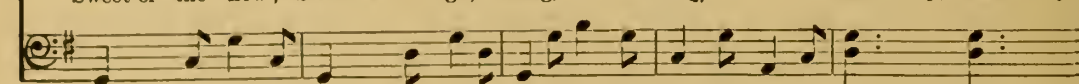
8va.....



Swing, swing, now high, now low.



Sweet - er the hour, Soon - er to go; Swing,      swing,      Laz - i - ly, dream - i - ly,



## SWING SONG

*mf* swing, swing..... *rall.*

to.... and fro.... Swing, swing, swing, swing, swing, swing.....

The musical score for 'Swing Song' is written for piano. It features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The piece begins with a melody of eighth notes, followed by a series of chords. The tempo and dynamics markings are *mf* and *rall.*

## THINE EYES SO BLUE

(93)

E. LASSEN

*Slowly*

1. Thine eyes, so blue and ten - der, O - ver me cast a spell,.... That  
 2. Thy hair, so soft and shin - ing, E'en like a chain of gold,.... Is  
 3. O child, with lips like ros - es, Red as a sun - set sky,.... Made

The musical score for 'Thine Eyes So Blue' is written for piano. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (Bb, Eb), and the time signature is 6/4. The piece begins with a melody of eighth notes, followed by a series of chords. The tempo marking is *Slowly*.

brings me thoughts and fan - cies. Thoughts that I scarce can tell. Thine  
 wind-ing its bonds a - round me. Nev - er to lose its hold. Thy  
 pris - 'ner by their sweet - ness, How can I pass thee by? O

The musical score continues with a melody in the right hand and a bass line in the left hand. The key signature remains two flats (Bb, Eb), and the time signature is 6/4.

eyes, so true and stead - fast, They haunt me ev - 'ry - where. Their  
 hair, so soft and shin - ing, Thy heart so pure and free... Will  
 child, with lips like ros - es, For - ev - er mayst thou be... As

The musical score continues with a melody in the right hand and a bass line in the left hand. The key signature remains two flats (Bb, Eb), and the time signature is 6/4.

soul - ful depths re - veal - ing, A wealth of beau - ty there.  
 ev - er hold me cap - tive, Through all the years to be.  
 pure, as sweet and love - ly As now thou seemst to me.

The musical score concludes with a melody in the right hand and a bass line in the left hand. The key signature remains two flats (Bb, Eb), and the time signature is 6/4.



## THE LITTLE TIN SOLDIER

MOLLOY, arr.

*Moderato*

SOPRANO

1. He was a lit - tle tin sol - dier, (mm..) One lit - tle leg had he; (mm.....)  
 2. Once as he watched his rose love, (mm..) Winds from the north did blow, (mm.....)  
 3. Once more he sees his rose love, (mm..) Still she is danc - ing gay; (mm.....)

 The vocal line for Soprano is on a single staff. The piano accompaniment consists of two staves. The music is in G major and 4/4 time.

ALTO

She was a lit - tle fai - ry danc - er, (mm..) Bright as bright could be.  
 Swept him out of the casement, (mm..) Down to a stream be - low.  
 He is worn and fad - ed, (mm..) Loy - al still for aye.

 The vocal line for Alto is on a single staff. The piano accompaniment consists of two staves. The music continues in G major and 4/4 time.

SOPRANO

She had a cas - tle and gar - den, She had a cas - tle and gar - den, He but an old box  
 True to his lit - tle la - dy, True to his lit - tle..... Still he shoul - dered his  
 Then came a hand that swept them, In - to a fur - nace  
 Then came a hand that.... swept them

 The vocal line for Soprano is on a single staff. The piano accompaniment consists of two staves. The music continues in G major and 4/4 time.



## THE LITTLE TIN SOLDIER

dim; She was a dain - ty... rose love,  
He, but an old box .... dim; She was a daint - y  
gun; Soon, ah, soon came the... dark - ness,  
Still he..... shoul-dered his gun; ah, soon came the  
wide; Part - ed in life, but in dy - ing,  
In - to a fur - nace.... wide; Part - ed in life, but

*rit.*

Far too grand for him. He was a lit - tle tin sol - dier, (mm)  
rose love, Far too grand for him.  
Life and love un - done, He was a lit - tle tin sol - dier, (mm)  
dark - ness, Life and love un - done, Ah, for the lit - tle tin sol - dier, (mm)  
They are side by side, by side,

*dy - ing, They are side by side,*

*rit.*

One lit - tle leg had he; (mm.....) Brave - ly should-ered his mus - ket,  
 One lit - tle leg had he; (mm.....) Ne'er in the world a lov - er  
 Ah, for her cru - el part; (mm.....) There lies her rose in ash - es,

Fain her love would be.  
 Half so true could be.  
 There his loy - al (Omit.....) heart.

## THE DAY OF JOY

"Lucia," DONIZETTI, arr.

*Allegro*

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a key signature of one sharp (F#) and a 4/4 time signature. It contains several measures of music, including triplet markings (3) and eighth-note patterns. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. It features more complex rhythmic patterns in the treble staff, including triplets and sixteenth notes. The bass staff continues with a steady accompaniment. The system concludes with a double bar line.

Wel - come a - gain the

The third system of musical notation shows the vocal melody in the treble staff and the piano accompaniment in the bass staff. The lyrics are written below the treble staff.

day of joy! Ban - ish the thought of sor - row;

The fourth system of musical notation continues the vocal and piano parts. The treble staff has the melody, and the bass staff has the accompaniment.

Let us re - joice with - out al - loy, Care may a - wait the

The fifth and final system of musical notation on this page. It shows the concluding measures of the vocal melody and piano accompaniment.

mor - row. Gay is the mer - ry fes - ti - val,

## THE DAY OF JOY

Gone are temp-ta - tion and dan - - ger, Pleas - ure a - lone shall

The first system of the musical score for 'THE DAY OF JOY'. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are 'Gone are temp-ta - tion and dan - - ger, Pleas - ure a - lone shall'.

guide..... us, Trou - ble shall van - ish a - way, yes!

The second system of the musical score. The vocal melody continues with the lyrics 'guide..... us, Trou - ble shall van - ish a - way, yes!'. The piano accompaniment continues with a steady eighth-note pattern. A 'rall.' (rallentando) marking is placed above the vocal line.

Wel - come a - gain the joy - ful day, Ban - ish the thought of

The third system of the musical score. The tempo marking 'a tempo' is placed above the vocal line. The lyrics are 'Wel - come a - gain the joy - ful day, Ban - ish the thought of'.

sor - row, Care may a - wait the mor - row, Let

The fourth system of the musical score. The lyrics are 'sor - row, Care may a - wait the mor - row, Let'.

ev - 'ry heart be gay, If mis - for - - tune ev - er

The fifth system of the musical score. It begins with the marking 'FINE. Moderato'. The lyrics are 'ev - 'ry heart be gay, If mis - for - - tune ev - er'. The piano accompaniment features triplet markings (indicated by a '3' over a bracket) in the final measures.



## THE DAY OF JOY

on us frown, And skies a - bove be shroud - ed; To -

day..... the a-zure bright - ly shines, And glows with light un - cloud - ed, We

meet..... as friends and broth - ers, A - gain..... our faith we swear..... And each to

each pledge the love..... And trust we to-geth - er share. Ah!.....

*fz* **TUTTI** *D.S.*



## STILL IS THE NIGHT

MAY A. INGENTHRON

PIETRO MASCAGNI  
Intermezzo from "Cavalleria Rusticana, adapted

*pp* *pp*

Slow - ly fades the light, O'er earth the darkness falls. Still is the night; Se -

*Andante sostenuto*

*p* *rall.* *a tempo* *p*

rene and ten - der. All..... through time's flight, Earth's de - fend - er. The

*sf*

*pp* *dolcissimo* *pp*

moon gleams bright in eb - on walls;.... For - est and deep Tran - quil - ly

*mf* *p* *p dolcissimo*

*Ped.* \*

## STILL IS THE NIGHT

sleep; Heav'n's dome a - bove Sends forth peace and love..... { O night sub -  
 { Sanc - ta Ma -

lime; What glo - ries are thine!..... Balm di - vine In  
 ri a, Ma - ter De - i o - ra pro no - bis

ev - 'ry clime. Night brings pray'rs guer - don, Rest from care's  
 pec - ca - to - ri - bus, Nunc et in ho - ra, ho - ra mor - tis

bur - den, Faith gives a no - bler hope, En - larg - ing life's nar - row  
 nos - trae, Sanc - ta Ma - ri a, Ma - ri -

*morendo* *f*

*Ped.* \*

*largamente* *p* *f* *dim.* *a tempo*

*a tempo* *p* *f*

## STILL IS THE NIGHT

*mf* *cres.* *f* *dim.* *mp* *p*

scope. O won-drous night!..... All calm Thy spell of might; A  
a, O - ra pro no - bis, o - ra pro no - bis, pro

*dim.* *p* *rall. e dim.*

sweet re - pose at mid-night hour..... o'er - flows. Still is the  
no - bis, pro - no - bis. A -

*sempre* *pp*

night, A spell of might, Its star-ry light!.....  
men, A - men, A men.....

*e rall. sempre* *pp* *ppp*

*Ped.* \*



## I WOULD THAT MY LOVE

MENDELSSOHN

1. I would..... that my love could si - lent - ly  
2. To thee..... on thy wings, my fair - est, that

*Allegretto con moto*  
*p*

flow..... in a sin - gle word; I'd..... give it the mer - ry  
soul - felt word they would bear, Should'st hear it at ev - 'ry

breez - es, They'd waft it a - way in sport, I'd  
mo - ment, And hear..... it ev - 'ry - where, Should'st

*cres.* *sf* *cres.*



give it the mer - ry breez - es, They'd waft it a - way in  
hear it at ev - 'ry mo - ment, And hear..... it ev - 'ry -

*f* *p*

sport, a - way in sport,..... a - way in sport,..... they'd  
where, and ev - 'ry - where,.... and ev - 'ry - where,.... and

*p* *sf*

*D. C. for 2d verse.*

waft it a - way in sport.  
hear..... it ev - 'ry - where.

*sf* *f* *p*

3. At night,..... when thine eye - lids in slum - ber have

*pp*

*Ped.* \*

This system features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). It contains a melodic phrase with a long note followed by a series of eighth notes. The piano accompaniment consists of two staves: the right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note pattern. The dynamic marking *pp* (pianissimo) is placed below the piano part. A *Ped.* (pedal) marking with an asterisk is located below the left-hand staff.

closed those bright heav'n-ly beams, Still there, my love,..... it will

*pp* *sempre* *cres.*

This system continues the musical piece. The vocal line has a melodic phrase with a long note. The piano accompaniment continues with similar patterns. The dynamic marking *pp* (pianissimo) is present, along with *sempre* (always) and *cres.* (crescendo) markings.

haunt thee, e'en in thy deep - est dreams, Still

This system concludes the musical piece. The vocal line has a melodic phrase. The piano accompaniment continues with similar patterns. The dynamic marking *pp* (pianissimo) is present.

there, my love,..... it will haunt thee, e'en... in..... thy deep - est

*f* *dim.*

This system features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a forte (*f*) dynamic and includes a fermata. The piano accompaniment starts with a forte (*f*) dynamic and includes a decrescendo (*dim.*) marking.

dreams, E'en in thy deep - est, thy deep - est dreams, E'en

*p* *sf*

The second system continues the vocal and piano parts. The piano accompaniment features a piano (*p*) dynamic in the middle and a sforzando (*sf*) dynamic towards the end of the system.

in..... thy deep - est, deep - est dreams.

*pp* *p* *Ped.* \*

The third system concludes the piece. The vocal line ends with a fermata. The piano accompaniment includes a pianissimo (*pp*) dynamic, a piano (*p*) dynamic, and a pedal point marked 'Ped.' with an asterisk (\*) below it.

## O FAIR, O SWEET AND HOLY

DU BIST WIE EINE BLUME

H. HEINE

OTTO CANTOR

*Andante*

O  
Du

*p* *pp* *espressivo* *a tempo*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

fair,..... O sweet and ho - ly, Dear child,..... thou seem'st to  
bist ..... wie ei - ne Blu - me, so hold,..... so schön und

*pp*

*Ped.* *canto poco marcato* \* *Ped.* \* *Ped.* \*

me, I gaze..... on thee, and long - ing  
rein, Ich schau'..... dich an, und Weh - muth,

*Ped.* \* *Ped.* \* *Ped.* \*



*p*

Comes o'er my heart for thee. I  
Schleicht mir ins Herz hin - ein. Mir

*sf* *mf* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*tranquillamente*

would... that on..... thy fore - head My..... hand..... might gen - tly lie, I  
ist,..... als ob ich.. die Hän - de Aufs.... Haupt..... dir leg - en sollt, Mir -

*pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*dim.*

would..... that on... thy fore - head, My..... hand..... might gen - tly lie.  
ist..... als ob ich die Hän - de, Aufs.... Haupt..... der leg - en sollt.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*sostenuto* *sf*

Pray - ing, pray - ing, pray - ing that God may  
Be - tend, be - tend, be - tend dass Gott dich er -

*cresc.* *meno* *mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*poco accel.*

keep thee, So ho - - ly, sweet, and fair; Pray - ing that  
hal - te, So rein,..... so schön, und hold: Be - tend dass

*poco accel.*

*Ped.* \* *Ped.* \* *Ped.* \*

*agitato* *stentato*

God,..... that God may keep thee, Keep thee, so ho - ly, so sweet and so  
Gott,..... dass Gott dich er - hal - te, so rein, und schön, ja, so schön, rein and

*Ped.* \* *Ped.* \* *Ped.* \*

*molto rall.*

fair, Pray-ing that God,..... that God... may keep them, So ho - ly  
hold, Be - tend dass Gott, dass Gott dich er - hal - te, So rein, und

*molto rall.*

Ped. \* Ped. \*

Ped.

*con espress. sin' al fine* *rit.*

sweet and fair, So ho - - ly, sweet and  
schön und hold, So rein, und schön, und

Ped. \* Ped. \* Ped. \* Ped. \*

*lunga*

fair!  
hold!

*pp* *pp* *rit.*

Ped. \* Ped. \* Ped. \* Ped. \*

## EVEN BRAVEST HEARTS MAY SWELL

"Faust" CH. GOUNOD

Ev - en brave - est hearts may swell In the hour of sad fare - well,

The first system of the musical score for 'Even Bravest Hearts May Swell'. It features a treble and bass staff in 4/4 time, with a key signature of two flats (B-flat and E-flat). The melody in the treble staff begins with a quarter note G4, followed by a half note A4, and continues with a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.

Lov - ing smiles of kin - dred kind, Home so peace - ful left be - hind,

The second system of the musical score. The melody continues with a triplet of eighth notes (G4, A4, B4) and then a quarter note C5. The bass staff continues with its accompaniment, featuring chords and single notes.

Oft shall I think of you Pae - ing slow a sen - try's round,

The third system of the musical score. The melody includes a quarter note G4, a half note A4, and a quarter note B4. The bass staff continues with its accompaniment, featuring chords and single notes.

While a - lone my watch I keep, When my com - rades lie . . . . . a - sleep a -

The fourth system of the musical score. The melody includes a quarter note G4, a half note A4, and a quarter note B4. The bass staff continues with its accompaniment, featuring chords and single notes.

midst their arms up - on the tent - ed bat - tle - ground.

*piu animato*

The fifth system of the musical score. The melody includes a quarter note G4, a half note A4, and a quarter note B4. The bass staff continues with its accompaniment, featuring chords and single notes. The system concludes with a double bar line and a key signature change to one flat (B-flat).



## EVEN BRAVEST HEARTS MAY SWELL

VOICE

But when dan - ger to glo - ry shall call me, 'Tis

I shall be first, shall be first in the fray, As blithe as a Knight in his

bri - dal ar - ray. As a Knight..... in his bri - dal ar - ray.

Care - less what fate may be - fall..... me, Care - less what fate may be -

fall..... me, When glo - - ry shall call me.

## EVEN BRAVEST HEARTS

Ev - en brav - est hearts may swell, In the hour of sad fare - well,

Lov - ing smiles of kin - dred kind, Home as peace - ful left be - hind,

Oft shall I fond - ly think of you, When far a - way, when far a - way..

The musical score is written for voice and piano. It consists of three systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a vocal line with a forte (f) dynamic and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part includes chords and arpeggiated figures.

(111)

## THE BELL DOTH TOLL

## ROUND IN THREE PARTS

(1)

The bell doth toll, Its ech - oes roll, I know the sound full well;

(2)

I love its ring - ing, For it calls to sing - ing, With its

(3)

bim, bim, bim, bome bell, Bim, bome, bim, bome, bim, bome, bell.

The musical score is written for three parts. It consists of three systems. The first system is labeled (1) and has a key signature of one flat (B-flat) and a time signature of 4/4. The second system is labeled (2) and continues the melody. The third system is labeled (3) and includes a repeat sign. The melody is simple and catchy, with a folk-like quality.

## THE MINUET

MAY A. INGENTHORN

"Don Giovanni," MOZART

*Andante*

1. Oft in the days of long a - go, Glid - ed thro' state - ly  
2. When in this court - ly dance of yore, Sweet spin - et tones in

meas - ures slow, Dames gal - lant, all of high de - gree, A  
glad - ness soar, Flash in - to view a charm - ing sight, In

pic - ture fair to see, — Fans, pow - dered hair, and  
mel - low can - dle light, On - ward the grace - ful

patch - es quaint, Staid pos - tures low in arch con - taint,  
danc - ers go, Tread - ing the meas - ured pac - es slow,

All the min - u - et's de - light - ful grace, Old Time can ne'er ef - face.  
Mag - ic spell is in the min - u - et, Our heart-strings feel it yet.

## THE VOICE OF THE RIVER

## THE BLUE DANUBE WALTZES

MAY A. INGENTHRON

J. STRAUSS Arr. by FRANK R. RIX

INTRO.

*p*      *cres* - - *zen* - - - *do*.

*dim.* - *e* - *rall.*

Forth from the mount

I

Forth from the mount..... I gai - ly leap,.....

*p*

gai - ly leap,

A gush - ing fount,

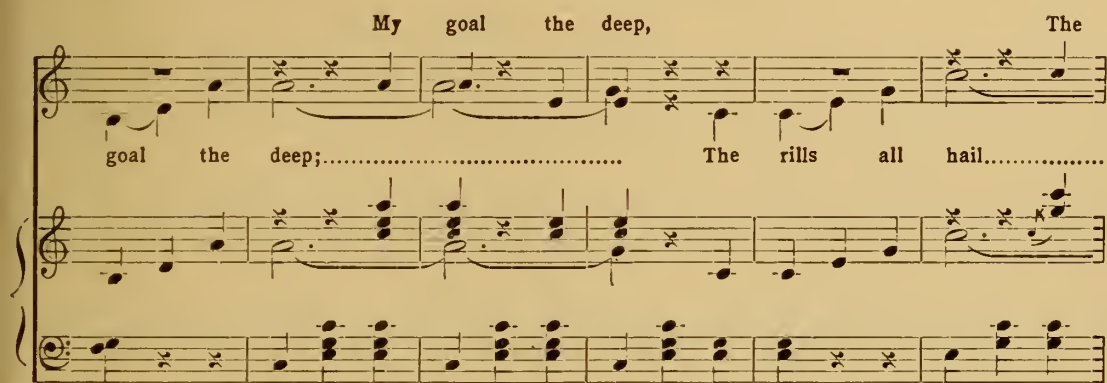
..... A gush - ing fount,..... My



## THE VOICE OF THE RIVER

My goal the deep, The

goal the deep;..... The rills all hail.....



rills all hail, My voice so clear,

..... My voice so clear..... To reach the



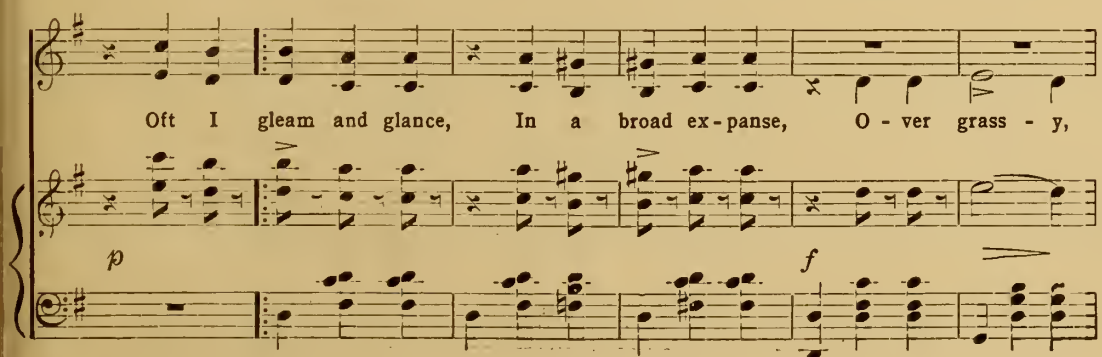
vale,..... We joy!..... nor fear, Our course to trail,

*fz* *fz* *fz*



Oft I gleam and glance, In a broad ex-panse, O - ver grass - y,

*p* *f*



## THE VOICE OF THE RIVER

Classical

sun-flecked hol - lows, When my wave-lets dance, Rip - ples bright en-trance

*p*

In their flight, Swift dart - ing swal - - lows. Oft I lows. When

*f* *p* *mf*

are sigh - - ing, are fly - -

soft - est zeph - yrs light - ly sigh, White sail - ing boats all swift - ly

- - ing, are fly - - - ing

fly, No spars at rest ap - pear to lie, Till sun - set glo - ries

First system of the musical score. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). It features a melodic line with some rests and a repeat sign. The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "wane and die. When die. A - long..... my banks at play, The".

wane and die. When die. A - long..... my banks at play, The

Second system of the musical score. It consists of three staves. The top staff is the vocal line, continuing the melody from the first system. The middle staff is the piano accompaniment, continuing the rhythmic pattern. The bottom staff is the piano accompaniment, continuing the rhythmic pattern. The lyrics are: "chil - dren in voi - ces gay,..... Are speed - - ing their boats a -".

chil - dren in voi - ces gay,..... Are speed - - ing their boats a -

Third system of the musical score. It consists of three staves. The top staff is the vocal line, continuing the melody. The middle staff is the piano accompaniment, continuing the rhythmic pattern. The bottom staff is the piano accompaniment, continuing the rhythmic pattern. The lyrics are: "way, Frail play - things of a day,..... When soft - est zeph - yrs".

way, Frail play - things of a day,..... When soft - est zeph - yrs

Fourth system of the musical score. It consists of three staves. The top staff is the vocal line, continuing the melody. The middle staff is the piano accompaniment, continuing the rhythmic pattern. The bottom staff is the piano accompaniment, continuing the rhythmic pattern. The lyrics are: "sigh - - ing are fly - - ing, light - ly sigh, While sail - ing boats all swift - ly fly, No spars at".

sigh - - ing are fly - - ing, light - ly sigh, While sail - ing boats all swift - ly fly, No spars at



## THE VOICE OF THE RIVER

Classical

are fly - ing

rest ap - pear to lie, Till sun - set glo - ries come and die.

At eve - en,..... 'neath a sil - ver - y moon, The dip - ping...

*p*

..... oar re - ech - oes a - far, And flash - ing..... on my calm la -

goon, Re - flects the north ern star,..... at star..... And now the

*p cres. f p f p*

SOPRANO



Laugh  
Alto

- - - ter

row - - -

mer-ry voi-ces ring in laugh-ter ev-er gay, Thrilling forth so clear, And oft the row-ers sing a

ers

beau -

ty

joy-ous round-e-lay Send-ing far and near, In mys-tic joys that cling to beau-ty a- ges old,

Ev-er pres-ent hear, Are lost the bit-ter sting and pow-er bold, Of earth-ly strife and

fear, And now the fear.

At

mid - night hour, 'neath a can - o - py blue, Car - ni - val craft

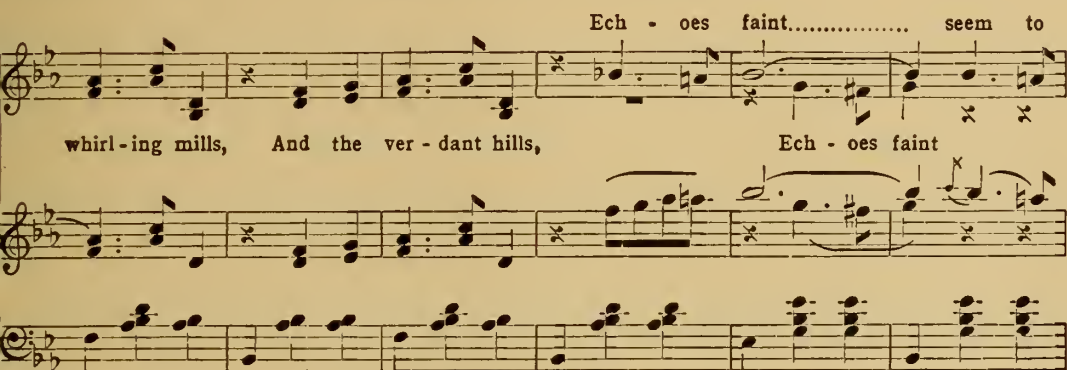
flash in - to view, Lilt - ing notes... come at mel - o - dy's call.

Thrill - ing my tide e'er they fall,..... At Thrill - ing my tide e'er they

As I rush,..... loath to stay,..... fall. As I rush, loath to stay, Past the

Ech - oes faint..... seem to

whirl-ing mills, And the ver - dant hills, Ech - oes faint



say.....

seem to say, Hold thy way! Sprite from the moun - tain rills, rills.

As I

1 2



*p*



*rall.* *a tempo*

Ah... what rap-ture and joy then are

*f* *p* *rall.* *a tempo*





mine,..... blows,.....

mine, then are mine, When the sea wind in zest o'er me blows, o'er me blows, And the

crest - ed foam... of the brine,..... O'er the far off shore.... clear - ly

*pp*

shows,..... What far off shore clear - ly shows.

*p rall. f cres.*

Cit - ies fair..... on my banks re -

*f*



pose,, ..... O - ver cas - tle walls,..... the

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature has one sharp (F#). The lyrics are: 'pose,, ..... O - ver cas - tle walls,..... the'.

sun - - light... glows, Mer - ry wa - ters so gai - - ly

*ff*

This system contains the next three staves. The lyrics are: 'sun - - light... glows, Mer - ry wa - ters so gai - - ly'. A fortissimo (*ff*) dynamic marking is placed above the piano accompaniment staff.

run,, ..... For the goal is won;..... With a

This system contains the next three staves. The lyrics are: 'run,, ..... For the goal is won;..... With a'.

joy - ful voice,, ..... In.... o - cean surge I

This system contains the final three staves of the page. The lyrics are: 'joy - ful voice,, ..... In.... o - cean surge I'.

roar, My task is o'er, Re - joice!.....

*8va* ..... *loco*

The musical score for 'THE VOICE OF THE RIVER' features a vocal line and a piano accompaniment. The vocal line begins with a 'roar' and continues with the lyrics 'My task is o'er, Re - joice!'. The piano accompaniment consists of chords and single notes, with dynamic markings '8va' and 'loco' indicating specific playing techniques.

(90)

## THE WILD ROSE

(HEIDENRÖSLEIN.)

GOETHE.

*Sweetly.*

FR. SCHUBERT.

For 1 or 2 voices.

1. Spied a boy a rose-bud rare, Rose-bud of the wild-wood, Fresh as dew and  
2. Said the boy: "I'll gath-er thee," Rose-bud of the wild-wood; Cried the rose: "My  
3. Heed-less-ly the bud he gained, Rose-bud of the wild-wood, Quick she stings, but

The first system of the musical score for 'THE WILD ROSE' includes three stanzas of lyrics. The music is in 2/4 time and features a vocal line and a piano accompaniment. The piano part begins with a 'pp' (pianissimo) dynamic marking.

pass-ing fair, Swift he ran to see it there; Danc-ing up so joy-ous-ly.  
thorns thou'lt see If thou dar'st to in-jure me I will nev-er bend to thee!"  
all in vain, Use-less all her cries of pain, Yields at last so scorn-ful-ly,

The second system of the musical score continues the lyrics. The piano accompaniment includes a 'cres.' (crescendo) marking.

*rit.* *a tempo.*

Rose-bud, rose-bud, rose-bud red, Rose-bud of the wild-wood.  
Rose-bud, rose-bud, rose-bud red, Rose-bud of the wild-wood.  
Rose-bud, rose-bud, rose-bud red, Rose-bud of the wild-wood.

The third system of the musical score concludes the piece with a repeated chorus. The tempo markings 'rit.' (ritardando) and 'a tempo.' are present.

## AFTER THE RAIN

FOR TWO VOICES

FREDERICK ENOCH

PINSUTI

*Allegretto.*

First system of musical notation for two voices. The treble and bass staves are in 2/4 time with a key signature of one sharp (F#). The melody begins with a piano (*p*) dynamic, followed by a fortissimo (*sf*) and then returns to piano (*p*). The lyrics "Af - ter the" are written under the treble staff.

Second system of musical notation. The melody continues with the lyrics "rain,..... af - ter the rain,..... Bright is the sun - light o'er moun - tain and". The accompaniment provides a steady harmonic support.

Third system of musical notation. The melody includes the lyrics "plain; Bright-er it seems when it shin - eth a - gain,..... Af - ter the". Dynamics include piano (*p*), fortissimo (*f*), and *rit.* (ritardando).

Fourth system of musical notation. It begins with a *rall.* (ritardando) and a piano (*p*) dynamic, with the lyrics "rain,..... af - ter the rain." followed by a **FINE.** marking. A second ending is marked "1st time." and returns to the *rall.* tempo.

Fifth system of musical notation, labeled "1st VOICE." and "Poco meno mosso. con gioia." The melody is marked *p leggiero.* (piano, light). The lyrics are "And the song of the bird is so hap - ny and loud, And the flow'r is so". Dynamics include fortissimo (*f*) and piano (*p*).



*animando.* *un poco cres.*

fair that the tem-pest had bow'd, And the stream leaps a-long like a child in its play, And the

*molto leggiero.* *cres.*

*f e rit.* *a tempo.* *p.*

sky is so blue where the clouds break a-way, and the sky is so blue where the clouds break a-

*f* *sf* *rall.*

way, where the clouds..... break a - way, where the clouds break a -

*f* *p*

*a tempo.* *S. & A.* *rall.* *Tempo 1mo.* *D. S.*

way. Ah!.....

*a tempo.* *rall.* *p*

*2d time.* *2nd VOICE.* *Un poco meno mosso, con espress.* *p*

When the cloud of a sor - row is

*rall.* *p* *cres.*



*f* *p* *animando.*

pass - ing a - way, And when hope lights her bow from the dawn of a ray, From a

*f* *p* *animando.*

ray that is joy on our tears as they cease, And the heart shines at rest in the

*cres.* *f rit.*

*a tempo.* *p* *a tempo.*

rap - ture of peace, And the heart shines at rest in the rap - ture of peace, In the

*f* *con espress.* *un poco rall.*

rap - - - ture of peace, in the rap - - - ture of

*a tempo.* *f* *S. & A.* *rall.* *Tempo 1mo.*

peace.

Ah!.....

*a tempo.* *rall.* *p* *D. S. al Fine.*

## HARK! HARK! THE LARK

WM. SHAKESPEARE

FR. SCHUBERT, Arr.  
Arr. for 1, 2, 3 or 4 Voices

*p Allegretto.*

Hark! hark! the lark at Heav'n's gate sings, And Phœ - bus 'gins a - rise, His

steeds to wa - ter at those springs, On chal - iced flow'rs that lies, On

chal - iced flow'rs that lies. And wink - ing Ma - ry - buds be - gin To

ope their gold - en eyes; With ev - 'ry thing that pret - ty is, My

la - dy sweet, a - rise, With ev - 'ry thing that pret - ty is, My

la - dy sweet, a - rise, a - rise, a - rise, My la - dy sweet, a -

rise, a - rise, a - rise, My la - dy sweet, a - rise.

## ODE TO JOY

(106)

SCHILLER

, NINTH SYMPHONY

BEETHOVEN

Arr. for 1 or 4 Voices

*mf*

1. Hail, thee, joy! all hail di - vin - est Daugh-ter of E - ly - si - um,  
2. Joy! 'tis joy, the might-y lev - er Turns the wheel of life un - seen,

Oh! re - ceive us where thou shin - est, In thy fire - en - cir - cled dome.  
Moves with state - ly force for ev - er Na - ture's in - tri - cate ma - chine.

*f*

Bonds of cus - tom that di - vide us, At thy spell are burst a - gain, Where  
Draws the stream from hid - den sourc - es, Stirs the seed in earth con - fined, Rolls

..... thy charm - ed pin - ions hide us, Broth - ers love their broth - er - men.  
..... the sun a - long those cours - es, Which the seer.... may not find.



## HOME TO OUR MOUNTAINS

"Il Trovatore" VERDI

*Moderato*

Ah! I am worn and fain would rest me,

*mf*

Vis - ions and dreams have e'er op - prest me. Ah! what ter - rors rouse me from

*p*

*fz*

*p*

*fz*

slum - ber, Ah! what hor - ror fills me with dread.

*fz*

*ff*

*sf*

Rest thee, dear moth - er, I will be near thee, Sleep will a - gain bring



## HOME TO OUR MOUNTAINS

peace to thy heart.

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with the lyrics "peace to thy heart." The piano accompaniment is in grand staff (treble and bass clefs) and features a complex texture with many beamed sixteenth and thirty-second notes, suggesting a rapid or tremolo effect.

*Allegro assai*

Home to our moun-tains we shall re-turn a-gain, There as in ear-ly days mu-sic and

This system begins with the tempo marking "Allegro assai". It continues the vocal line and piano accompaniment. The piano part maintains its rapid, tremolo-like texture.

*tempo rubato*

peace shall reign, Then thy sweet song shall my sor-row and pain be-guile, Joy-ful our souls shall tri-

*col voce*

This system includes the tempo marking "tempo rubato" and the instruction "col voce" (with voice). The vocal line continues with the lyrics "peace shall reign, Then thy sweet song shall my sor-row and pain be-guile, Joy-ful our souls shall tri-". The piano accompaniment continues with its characteristic rapid texture.

*rit.* *f a tempo*

umph-ant-ly dwell, Soon shall the hills and the plains come in sight, Then

*f*

This system includes the tempo markings "rit." (ritardando) and "f a tempo" (fuerza a tempo). It also features a dynamic marking of "f" (forte). The vocal line continues with the lyrics "umph-ant-ly dwell, Soon shall the hills and the plains come in sight, Then". The piano accompaniment continues with its rapid texture.

## HOME TO OUR MOUNTAINS

gone are the fears and the dark-ness of night. All dan-ger is past, safe

home at last; All dan-ger is past, safe home at last,

safe home at last, home at last, safe home at

Safe home, safe home,..... safe home at last, safe home, safe home,.....

last, home at last,

safe home at last, safe home at last, Safe home at last.....

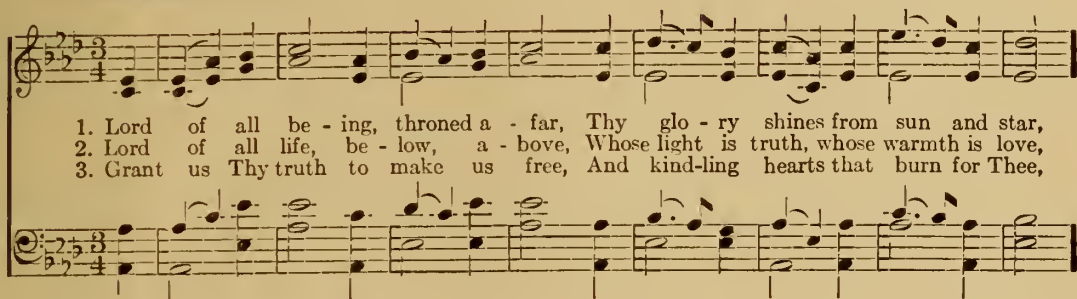
*mf* *rit.* *dim.* *pp*

*mf* *rit.* *dim.* *pp*

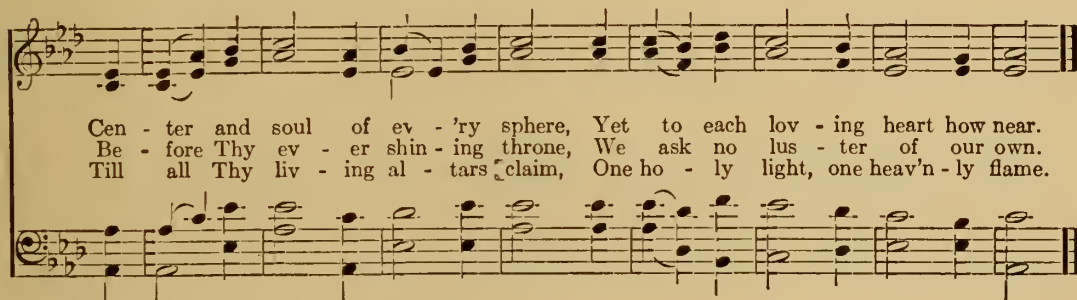
## LORD OF ALL BEING

OLIVER WENDELL HOLMES

VIRGIL C. TAYLOR



1. Lord of all be - ing, throned a - far, Thy glo - ry shines from sun and star,  
 2. Lord of all life, be - low, a - bove, Whose light is truth, whose warmth is love,  
 3. Grant us Thy truth to make us free, And kind-ling hearts that burn for Thee,



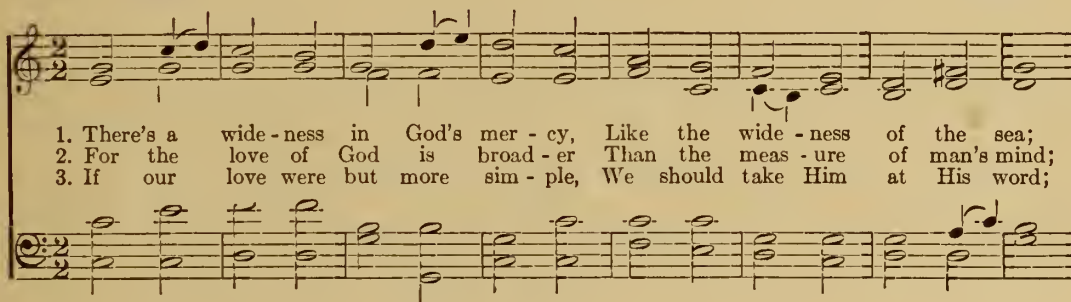
Cen - ter and soul of ev - 'ry sphere, Yet to each lov - ing heart how near.  
 Be - fore Thy ev - er shin - ing throne, We ask no lus - ter of our own.  
 Till all Thy liv - ing al - tars claim, One ho - ly light, one heav'n - ly flame.

(119)

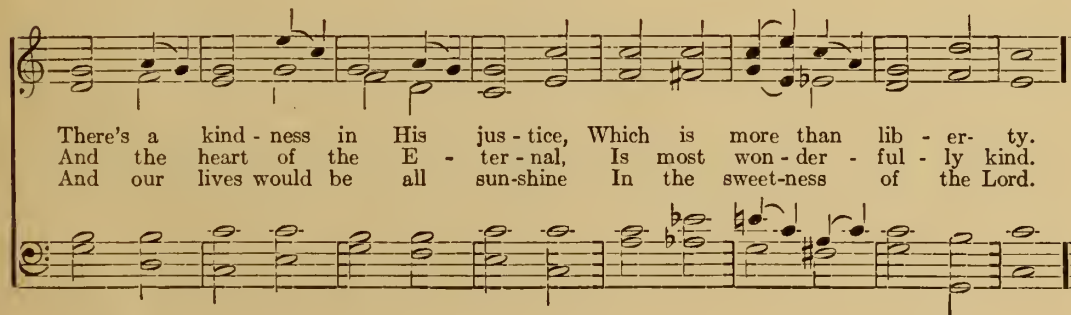
## THERE'S A WIDENESS IN GOD'S MERCY

J. W. FABER

L. S. TOURJÉE



1. There's a wide - ness in God's mer - cy, Like the wide - ness of the sea;  
 2. For the love of God is broad - er Than the meas - ure of man's mind;  
 3. If our love were but more sim - ple, We should take Him at His word;



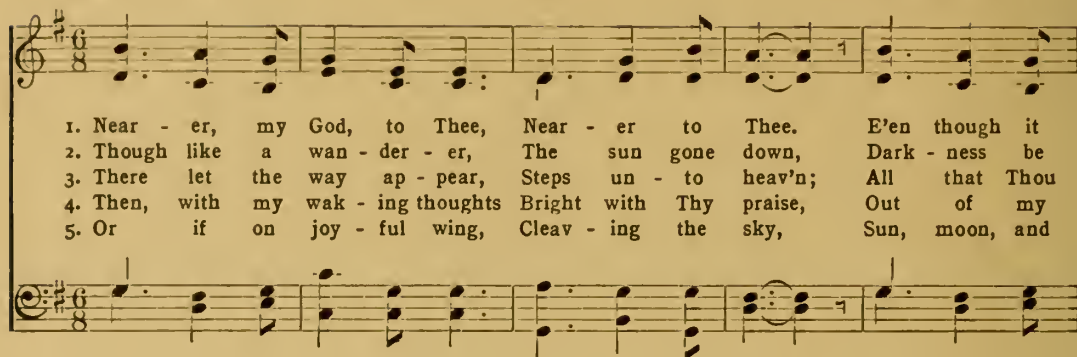
There's a kind - ness in His jus - tice, Which is more than lib - er - ty.  
 And the heart of the E - ter - nal, Is most won - der - ful - ly kind.  
 And our lives would be all sun - shine In the sweet - ness of the Lord.



## NEARER, MY GOD, TO THEE

SARAH F. ADAMS

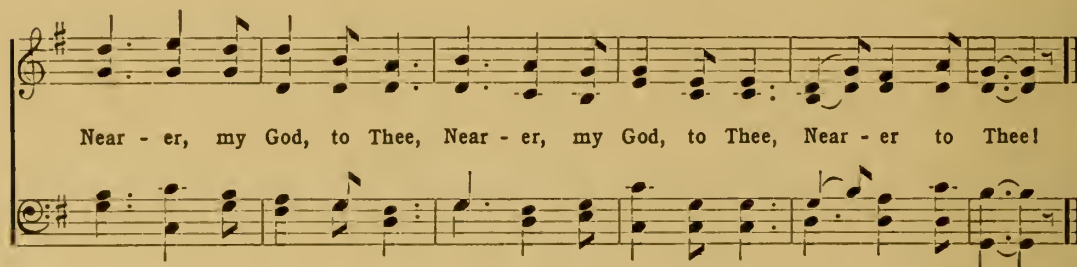
LOWELL MASON



1. Near - er, my God, to Thee, Near - er to Thee. E'en though it  
 2. Though like a wan - der - er, The sun gone down, Dark - ness be  
 3. There let the way ap - pear, Steps un - to heav'n; All that Thou  
 4. Then, with my wak - ing thoughts Bright with Thy praise, Out of my  
 5. Or if on joy - ful wing, Cleav - ing the sky, Sun, moon, and



be a cross, That rais - eth me, Still all my song shall be  
 o - ver me, My rest a stone; Yet in my dreams I'd be  
 send - est me, In mer - cy giv'n; A - gels to beck - on me  
 ston - y griefs Beth - el I'll raise; So by my woes to be  
 stars for - got, Up - ward I fly, Still all my song shall be,



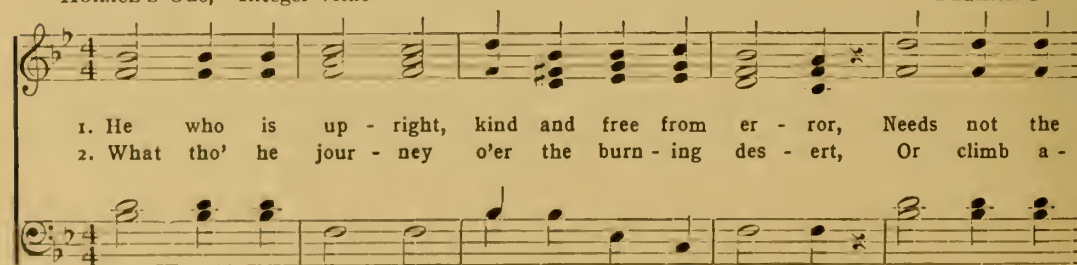
Near - er, my God, to Thee, Near - er, my God, to Thee, Near - er to Thee!

(125)

## HE WHO IS UPRIGHT

HORACE'S Ode, "Integer Vitae"

FLEMMING



1. He who is up - right, kind and free from er - ror, Needs not the  
 2. What tho' he jour - ney o'er the burn - ing des - ert, Or climb a -



aid of arms or men to guard him; Safe - ly he  
lone the dread - ful dang - 'rous moun - tains, Or taste the

moves, a child to guilt - y ter - ror, Strong in his vir - tue.  
wa - ters of the famed Hy - das - pes, Good will at - tend him.

## HOLY, HOLY, HOLY

(118)

R. HEBER

J. B. DYKES

1. Ho - ly, ho - ly, ho - ly, Lord God Al - might - y, Ear - ly in the  
2. Ho - ly, ho - ly, ho - ly, tho' the dark - ness hide Thee, Tho' the eye of  
3. Ho - ly, ho - ly, ho - ly, Lord God Al - might - y, All Thy works shall

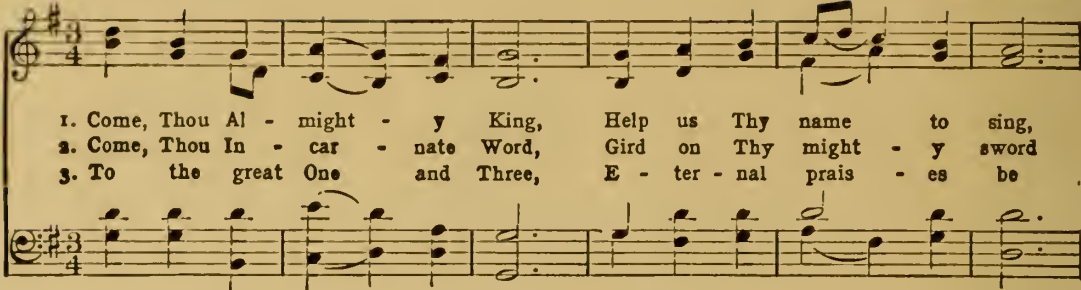
morn - ing our songs shall rise to Thee; Ho - ly, ho - ly, ho - ly,  
sin - ful man Thy glo - ry may not see; On - ly Thou art ho - ly,  
praise Thy name, in earth and sky and sea; Ho - ly, ho - ly, ho - ly,

mer - ci - ful and might - y, Which wert, and art, and ev - er - more shalt be.  
there is none be - side Thee, Per - fect in pow'r, in love, and pur - i - ty.  
mer - ci - ful and might - y, Which wert, and art, and ev - er - more shalt be.

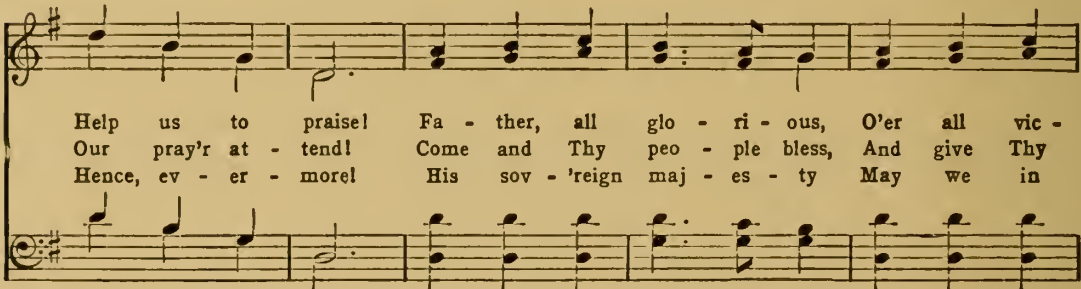
## ITALIAN HYMN

CHARLES WESLEY

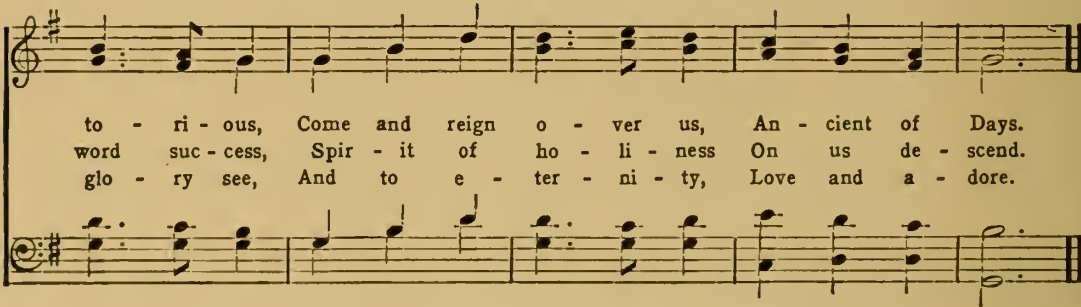
Unison, 2, 3 or 4 Voices.



1. Come, Thou Al - might - y King, Help us Thy name to sing,  
 2. Come, Thou In - car - nate Word, Gird on Thy might - y sword  
 3. To the great One and Three, E - ter - nal prais - es be



Help us to praise! Fa - ther, all glo - ri - ous, O'er all vic -  
 Our pray'r at - tend! Come and Thy peo - ple bless, And give Thy  
 Hence, ev - er - more! His sov - 'reign maj - es - ty May we in

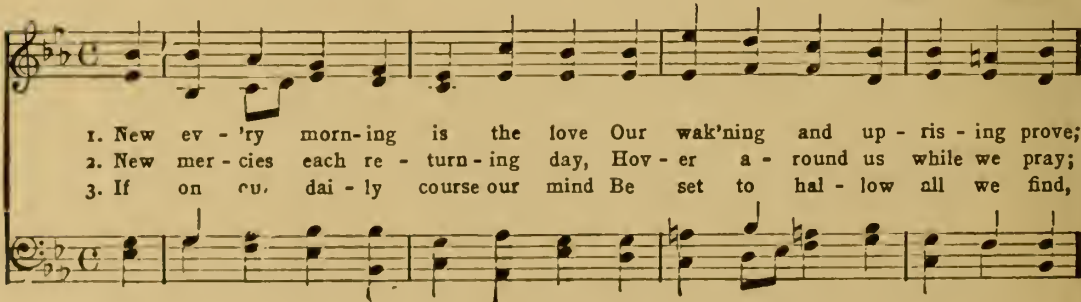


to - ri - ous, Come and reign o - ver us, An - cient of Days.  
 word suc - cess, Spir - it of ho - li - ness On us de - scend.  
 glo - ry see, And to e - ter - ni - ty, Love and a - dore.


(123)

## NEW EVERY MORNING


JOHN KEBLE

WEBBE  
Unison or 4 Voices


1. New ev - 'ry morn - ing is the love Our wak'ning and up - ris - ing prove;  
 2. New mer - cies each re - turn - ing day, How - er a - round us while we pray;  
 3. If on cu - dai - ly course our mind Be set to hal - low all we find,



Thro' sleep and dark-ness safe-ly bro't, Re-stor'd to life, and pow'r, and thought.  
 New per-ils past, new sins for-giv'n, New tho'ts of God, new hopes of heav'n.  
 New treas-ures still, of count-less price, God will pro-vide for sac-ri-fice.

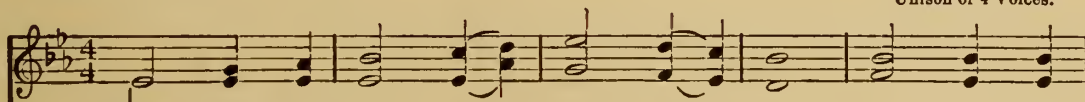


## THESE THINGS SHALL BE!

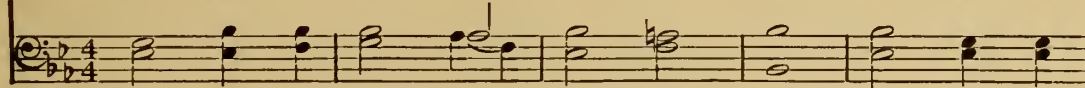
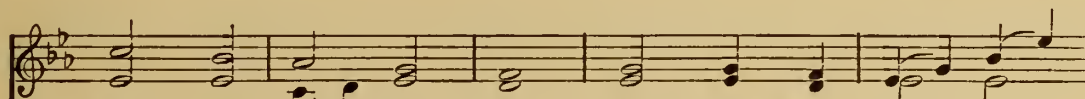
(122)

JOHN ADDINGTON SYMONDS

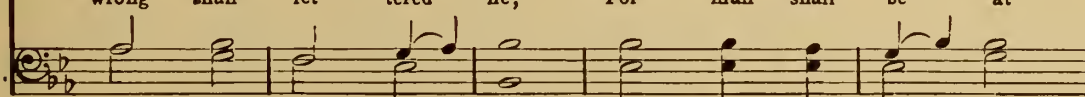

DUKE STREET

J. HATTON.  
Unison or 4 Voices.



1. These things shall be!— A loft-ier race Than e'er the  
 2. They shall be gen-tle, brave, and strong, Not to spill  
 3. Na-tion with na-tion, land with land, Un-armed shall  
 4. New arts shall bloom, of loft-ier mould, And might-ier  
 5. There shall be no more sin nor shame, And wrath and

world hath known shall rise, With flame of free-dom  
 hu-man blood, but dare All that may plant man's  
 live as com-rades free; In ev-'ry heart and  
 mu-sic thrill the skies; And ev-'ry life shall  
 wrong shall fet-tered lie; For man shall be at

in their souls And light of knowl-edge in their eyes.  
 lord-ship firm On earth and fire and sea and air.  
 brain shall throb The pulse of one fra-ter-ni-ty.  
 be a song, When all the earth is par-a-dise.  
 one with God In bonds of firm ne-ces-si-ty.



## OH, WORSHIP THE KING

HAYDN

Arr. for 1 or 4 Voices

1. Oh, wor - ship the King, all - glo - rious a - bove! Oh, grate - ful - ly  
2. Thy boun - ti - ful care what tongue can re - cite? It breathes in the

sing His pow'r and His love! Our shield and de - fend - er, the  
air, it shines in the light, It streams from the hills, it de -

An - cient of days, Pa - vill - ioned in splen - dor, and gird - ed with praise.  
scends to the plains, And sweet - ly dis - tils in the dew and the rains.

(122)

## IN HEAVENLY LOVE ABIDING

WARING

DYKES

Unison, or 4 Voices

1. In heav'n - ly love a - bid - ing, No change my heart shall fear; And  
2. Wher - ev - er He may guide me No want shall turn me back; My

safe in such con - fid - ing, For noth - ing chang - es here.  
Shep - herd is be - side me, And noth - ing can I lack.



The storm may roar with - out me, My heart may low be laid;  
His wis - dom ev - er wak - eth, His sight is nev - er dim;

But God is round a - bout me, And can I be dis - mayed?  
He knows the way He tak - eth, And I will walk with Him.

## VESPER HYMN

(124)

BORTNIANSKI

Unison, 2, 3 or 4 Voices

1. { Hark! the ves - per hymn is steal - ing O'er the wa - ters, soft and clear; }  
Near - er yet and near - er peal - ing, Soft it breaks up - on the ear. }  
2. { Now, like moon-light waves re - treat - ing To the shore, it dies a - long; }  
Now, like an - gry sur - ges meet - ing, Breaks the min - gled tide of song. }

Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men.

1. Far - ther now, now far - ther steal - ing, Soft it fades up - on the ear.  
2. Hark! a - gain, like waves re - treat - ing, To the shore it dies a - long.

# FAITH OF OUR FATHERS

F. W. FABER

HENRY F. HEMY AND J. G. WALTON

1. Faith of our fa - thers, liv - ing still In spite of dun - geon, fire, and sword;  
 2. Faith of our fa - thers, we will love Both friend and foe in all our strife;

O how our hearts beat high with joy When-e'er we hear that glo - rious word;  
 And preach thee, too, as love knows how, By kind - ly words and vir - tuous life,

Faith of our fa - thers, ho - ly faith, We will be true to Thee till death.

(120)

# THE KING OF LOVE

H. W. BAKER

J. B. DYKES

1. The King of love my Shep - herd is, Whose good - ness fail - eth nev - er;  
 2. Where streams of liv - ing wa - ter flow My ran - somed soul He lead - eth,  
 3. Per - verse and fool - ish oft I strayed, But yet in love He sought me,  
 4. And so through all the length of days, Thy good - ness fail - eth nev - er:

I noth - ing lack if I am His And He is mine for - ev - er.  
 And, where the ver - dant pas - tures grow, With food, ce - les - tial feed - eth.  
 And on His shoul - der gen - tly laid, And home re - joice - ing, brought me.  
 Good Shep - herd, may I sing Thy praise With - in Thy house for ev - er.

## WARD

L. MASON

Arr. for 1 or 4 Voices

1. My op'-ning eyes with rap-ture see The dawn of Thy re-turn-ing day;  
 2. I yield my heart to Thee a-lone, Nor would re-ceive an-oth-er guest;

My tho'ts, O God, as-cend to Thee, While thus my ear-ly vows I pay.  
 E-ter-nal King! e-rect Thy throne, And reign sole mon-arch in my breast.

## DENNIS

(121)

DODDRIDGE

NAGELI

Arr. for 1 or 4 Voices

1. How gen-tle God's com-mands! How kind His pre-cepts are! Come,  
 2. His good-ness stands ap-proved, Un-changed from day to day; I'll

cast your bur-dens on the Lord, And trust His con-stant care.  
 drop my bur-den at His feet, And bear a song a-way.



## BUT THE LORD IS MINDFUL

MEDELSSOHN  
Arr. for Unison or 4 Voices

*Slowly. mf*

But the Lord is mind-ful of His own, He re mem-bers His chil -

*rit.*

dren. But the Lord is mind - ful of His own, The

Lord re - mem - bers His chil - dren, re - mem - - bers His

*p cres. fz*

chil - dren. Bow down be - fore Him, ye might - y,

*dim. pp p cres. fz*

For the Lord is near us! Bow down be - fors Him, ye might - y,



## BUT THE LORD IS MINDFUL

For the Lord is near..... us! Yea, the Lord is mind-ful of His  
own; He re - mem - bers His chil - dren. Bow down be -  
fore Him, ye might - y, For the Lord..... is near..... us.

*f* *mf* *p* *pp*

## OLD HUNDRED

Geneva, 1551

Be Thou, O God, ex - alt - ed high; And, as Thy glo - ry fills the sky,  
So let it be on earth dis-played, Till Thou art here, as there, o - beyed.

## IF WITH ALL YOUR HEARTS

MENDELSSOHN, arr.

*Andante* SOPRANO

If with all your hearts ye tru-ly seek Me,

SOP. & ALTO.  
God. If with

Ye shall ev-er sure-ly find Me, Thus saith our God, If with

all your hearts ye tru-ly seek Me. Ye shall ev-er sure-ly find Me.

## IF WITH ALL YOUR HEARTS

Thus saith our God, Thus.... saith our God. Oh! that I  
Thus... saith, Thus... saith our God. Oh! that I

knew.. where I might find Him, That I might ev - en come be - fore His

pres - ence, Oh, that I knew where I might find Him, that I might

*cres.*  
ev - en come be - fore His pres - ence, Come be - fore His pres - ence.

*ff* *p*

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line is written in a single staff with a soprano clef. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings. The first system includes the lyrics 'Thus saith our God, Thus.... saith our God. Oh! that I'. The second system includes 'Thus... saith, Thus... saith our God. Oh! that I'. The third system includes 'knew.. where I might find Him, That I might ev - en come be - fore His'. The fourth system includes 'pres - ence, Oh, that I knew where I might find Him, that I might'. The fifth system includes 'ev - en come be - fore His pres - ence, Come be - fore His pres - ence.' and ends with dynamic markings *ff* and *p*.

## IF WITH ALL YOUR HEARTS

Oh, that I knew where I might find Him, *dim.* *pp*

Oh, that I knew where I might find Him,

If with all your hearts ye tru-ly seek Me, Ye shall ev-er sure-ly

Thus saith our God, Ye shall ev-er sure-ly *f*

find Me, Thus saith our God, ye shall sure-ly

find... Me, Thus saith our Lord.







2  
17  
21

